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W O R L D



FEBRUARY

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Even then..

1907

the autumn of the Edwardian years, still serene, and unruffled by any gigantic international upheaval. Yet events that thrilled, shocked and set many an ivory cameo aheaving, decorated the year.

The Ascot Gold Cup was selfishly purloined while the horses were fighting for the honour of winning it. Further afield, Kingston, Jamaica, was crumbling in the throes of an earthquake; The Charing Cross-Hampstead tube began serving their first customers; a peace congress was brooding in New York; Old Age Pensions were just round the corner; and Bell & Howell began producing cine equipment. That's where we began; right back in the beginning of film history and in that age our pioneer developments began a reputation which constant research has subsequently supplemented.

In this New Year we look forward with optimism to still greater achievements, but you must excuse us if we indulge our hoary age and mutter in our beards immodestly of "things done."

To those of you who are "Filmoists" of standing, we salute your loyalty and good sense and those to whom Filmo is still just a nodding acquaintance we wink a knowing eye, confident that we are going to see more of each other later.

Shall we now proceed with a recital of the giant studios that are using Bell & Howell equipment, such people as . . . but perhaps its too much of a good thing . . . can we just sneak this in, over 90 per cent of them use Bell and Howell! A particularly prosperous New Year to you all!

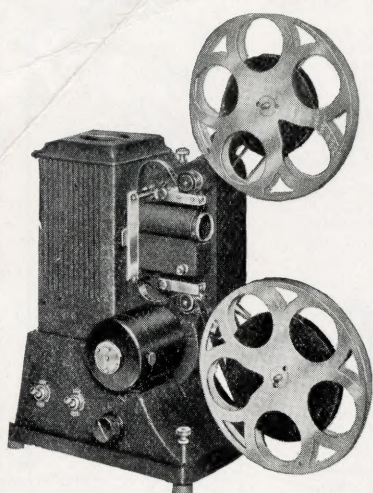
1938

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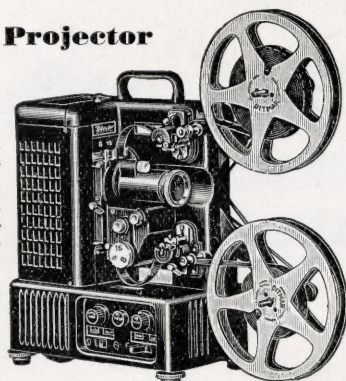
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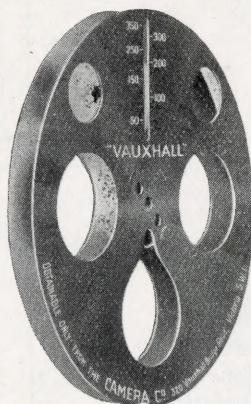
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VOL. IV.

FEBRUARY, 1938

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No. 11

Public Showing of "Amateur Cine World" Ten Best Films of 1937

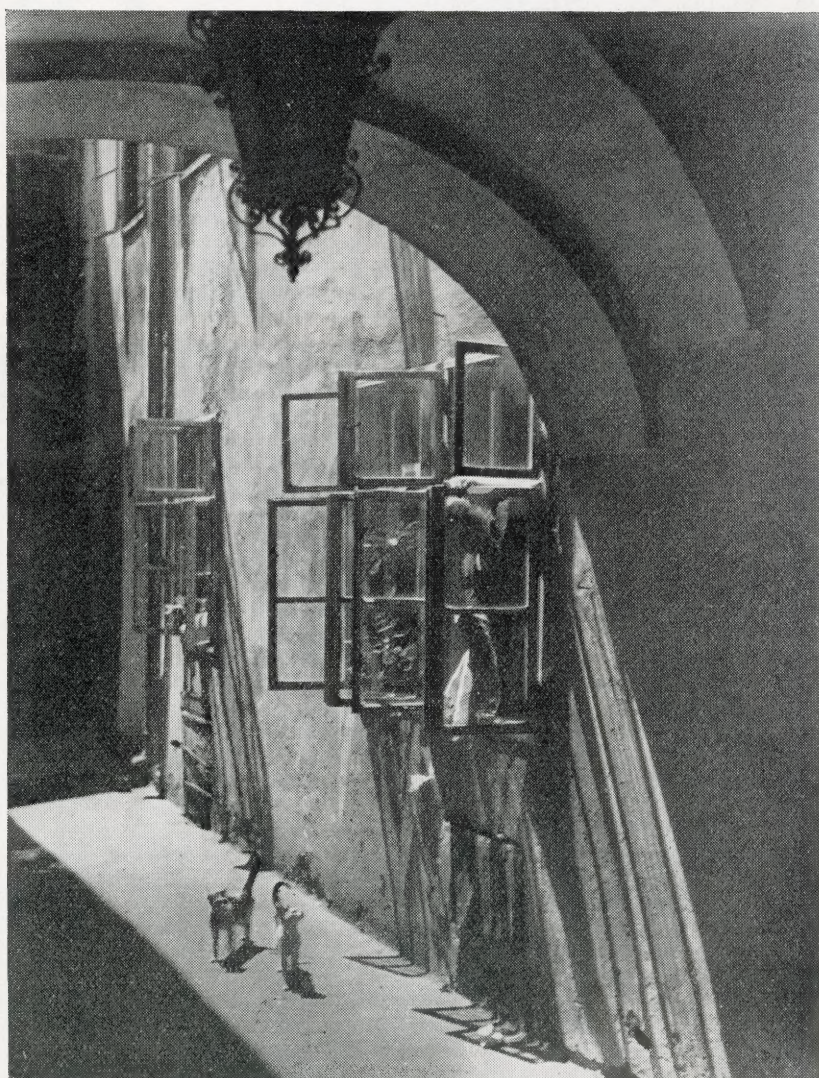
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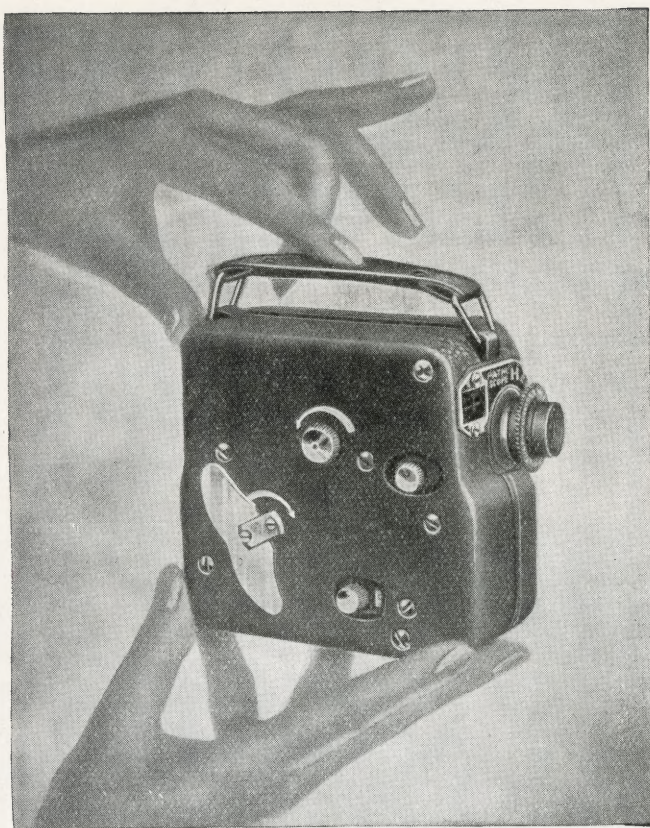
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Just a corner of a courtyard, but the eye of the photographer has seen beauty in it, beauty which he has transferred to the print.



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Public Showing of "Amateur Cine World" Ten Best Films of 1937

WE hope next month to be able to give the full results of our "Ten Best Films of 1937" Competition. At the time of writing the preliminary screenings have not yet been completed and the final judging is still to take place. This is due to the fact that the number of entries received just before the closing date assumed quite formidable proportions, so that we have for days past been faced with long sittings in our miniature theatre. But the projecting of these films has never once proved irksome, because the majority of them have been well worth seeing. It is most gratifying to note how the standard improves every year. Many of the films submitted to us are admirable examples of screen craft and compare very favourably with the professional short film.

The fact, too, that the prize-winning films will have the seal of approval of such eminent authorities as Mr. Asquith, Mr. Buchanan and Mr. Grierson will be a measure of their merit. But while the standards demanded by our judges must necessarily be high, each has a very keen understanding and appreciation of the problems of amateur film-making, and it is not often that the professional has that.

It is probably superfluous to mention that in his Cinemagazines Mr. Buchanan has provided the amateur with one of the very best examples of technique in a type of film that is particularly suitable for amateur production, that Mr. Grierson is the leading producer of documentary films, a status that can be more readily gauged when it is appreciated that British documentaries are the finest in the world. Mr. Asquith is to co-direct Shaw's "Pygmalion," with

Leslie Howard as the professor of phonetics, a play that should give admirable opportunities for the exercise of the sensitiveness, imaginative insight and intelligence that characterise all his works.

Now we can quite understand that while criticisms of their films help lone workers to assess their merits and the award, or non-award, of *Amateur Cine World* Leaders gives them a useful indication of how their standard compares with that of the average (insofar as it is possible to determine an average), they nevertheless have little conception of the quality that distinguishes the best amateur films. It may be that some lone workers will be surprised to find that the quality is not as high as they had supposed and that their own films are more or less comparable. Such a discovery could not fail to stimulate them to further effort.

On the other hand, many may find that the best are far in advance of anything they had imagined, but the realisation of this should be tempered by the reflection that those films which seem so good are produced with the same apparatus as that used by the less skilful and that the makers of the best films have been confronted with similar difficulties as have the not-so-successful workers.

We are sure, therefore, that every serious worker will welcome our decision to give public shows of a selection of the *Amateur Cine World* Ten Best Films of 1937.

(Continued on next page)



Vertical lines of gate and shadow and the angle of view emphasize the diminutiveness of the small child.

The "Ten Best" Films of 1937

(Continued from
previous page)

There will be two performances, one on Wednesday evening, March 2nd, the second on the following evening, March 3rd, at Film House, Wardour Street, London, W.1. Admission will be free, by ticket only. Early application is advised, for accommodation is limited.

Please note that seats cannot be reserved by telephone; application must be made by post and a stamped addressed envelope enclosed. We will as far as possible send tickets for the particular evening desired, but cannot guarantee to do so.

Application for seats can be made at once, and, as we have said, the earlier the better, for they will, of course, be dealt with in strict rotation. Seats cannot be reserved after February 16th and any applications after that date cannot be entertained. If you find that unforeseen circumstances arise which prevent you using your tickets, will you kindly return them to us before February 16th so that they will be available for others in the event of the demand exceeding the supply.

Readers will be glad to learn that Mr. Andrew Buchanan will be present at both performances and will give a short talk on certain of the films in the programme. (Programmes, by the way, will be supplied gratis.) The performances will last for about two and a half hours and full details as to times, etc., will be given in next month's issue.

Send your application NOW to The Editor, *Amateur Cine World*, 300/304, Gray's Inn Road, London, W.C.1., marking the envelope 'Film Show'—and please do not forget to enclose a stamped addressed envelope.

* * *

Educational Films

ON another page we publish a letter from a reader on the present position of the educational film movement. It is a subject we are glad to have the opportunity of ventilating in these columns. Some admirable pioneer work is being done by school teachers up and down the country but they are hampered by lack of funds, lack of films and lack of adequate distribution.

It is no uncommon thing for a batch of films to be sent round to various schools for exhibition as soon as received, quite irrespective of whether the class has been prepared for the show or whether, indeed, the films are entirely suitable for the audiences to which they will be shown. It is no uncommon thing for the teacher to know nothing of the films sent him so that he is unable to utilise them to the fullest advantage for teaching purposes.

The making of such films is a drain on the resources of the individual and if they can be shown only at the school where they are made it scarcely seems that the cost is entirely warranted. Library films are, of course, available, but films designed expressly for teaching are

few and the cost of their hire is a problem when, as is often the case, there are no official grants.

It has been suggested that *Amateur Cine World* should open its columns for a discussion as to ways and means of solving these problems, and it is a suggestion we are glad to adopt. The first step is to make known the sources of supply of amateur educational films so that exchanges both of film and of views can be effected. It would benefit every teacher who has made or exhibited films and is in need of further films for classroom use to send us details of the films he has available or of the films he wished he had available. It would benefit the amateur film movement if clubs and lone workers would co-operate with the local education authorities in the production of films for classroom use.

A Vast Field

Here is a vast field for films with a purpose. The making of educational films is an excellent exercise in film production, for utmost clarity is a prime essential. But amateur movie-makers who take up this very worthwhile work need the co-operation of the teacher. He alone knows what his audiences need, he alone knows in what proportion the purely pictorial should be to the purely descriptive. Subjects can be drawn from every phase of the world's life and work. If you spend your holiday on a farm why not give your filming a purpose by shooting some specific aspect of it—hay-making, harvesting? There are children who have never seen a haystack. The technically-minded will find scope for their efforts in the production of models and diagrams of which certain types of classroom film make considerable use. This is a cause which we earnestly commend and invite the co-operation of our readers.

Amateur Film Plays

Even the amateur film play of the better sort has its use in the classroom. We have in mind particularly the historical play, a type very difficult for amateurs to handle. All costume drama, indeed, presents a problem of some magnitude, but there are a few amateur productions in which the period has been faithfully recreated, even though, considered as examples of screen craft, they have certain blemishes.

One such, which we have seen recently, is "The Pardoner's Tale," a picturisation of the poem by Chaucer, by the Abingdon Film Society. The dresses and the settings command the highest praise. In this respect it nowhere strikes a false note. The construction of the film is inadequate but its value as an historical record is not greatly diminished thereby, and certainly not to an audience of children. "Healing Through the Ages," by the Doncaster A.F.S., while not cinematically sound, is a painstaking record of cultural value.

We do not suggest, of course, that the best is an unnecessary refinement for an audience of school children. The enquiries of the British Film Institute reveal that the child is discerning as far as the cinema is concerned. At the same time it is not difficult to satisfy him and to try and do so is a worthy aim.

THE EDITOR.

The Amateur Film - Play :

A Creative Outline

In his recently published book, "Cinematica," Mr. Bennett expresses some rather unorthodox views on amateur film production. His view, and it is supported by his own practical experience, is that film-play production offers the amateur the fullest opportunities for self-expression through the medium of cinema—more so than domestic films and others of a 'personal' nature. His sincerity and ability command respect and we have asked him to write a series of articles for "Amateur Cine

I: INTRODUCTION AND SUGGESTIONS RE EQUIPMENT

World" in support of his contention. The keynote of these articles, however, is not theory, but practice and we are confident that every amateur, whatever his opinions on the subject may be, will find them both useful and stimulating.

By ALFRED GORDON BENNETT
(F.B.I.C., F.R.S.A., Author of "Cinematica," etc.)

THE Editor has asked me to write a series of articles for him in support of my recently published contention to the effect that amateur cinematographers ought to make more film-plays as opposed to pictures of the domestic family-record, holiday-record, travel, "interest" and documentary variety.

As I take it that a percentage of readers, at any rate, will be familiar with the somewhat pronounced views I hold on the subject, I am not going to take up space unnecessarily by expanding them further in these columns. I make no apology for championing what seems, at the moment, rather a lost—or should one say, forsaken?—cause in the realm of amateur cinematography; but as some sort of keynote to the present more or less introductory article, and those which are to follow, I am going to commence by giving it as my opinion that the majority of amateurs nowadays—and certainly the majority of amateur film-show audiences—are fast reaching a point at which they are becoming heartily sick of making (and in the case of the audiences viewing) humdrum homely chronicles. In other words, the antics of Baby in the bath, the dog on the lawn, and Rich Uncle George trying-out his new "straight-eight," have quite ceased to thrill . . .

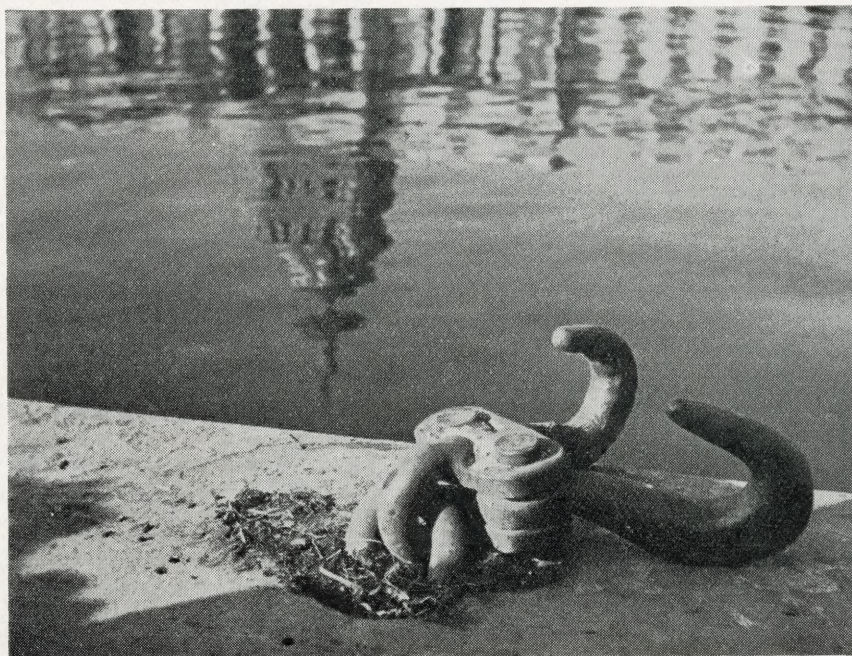
No art-form, even if it be only exploited as a hobby,

can ever aspire to fulfil its true destiny minus the active, working presence within it, and within those who practise it, of the spirit of ceaseless experiment—the spirit of a consistent onward and upward drive.

And I am convinced that the best way to commence making motion-pictures that are genuinely creative, as distinct from being merely instructional sallies into the sphere of the technical, is to commence making film plays—no matter whether those same plays assume the form of comedies, tragedies, dramas, simple domestic romances, or, at the opposite end of the scale, out-and-out "thrillers" such as the millions who patronise the commercial cinema love.

By consciously striving, through the medium of the photoplay, to emulate the professional story-tellers, we may, it is true, be laying up a store of minor disappointments ahead. On the other hand, recognising that the photoplay is in many ways the most fluid and flexible medium of self-expression known to man, I think it is highly probable that we shall, by and through trying to make such plays, end up by turning the early failures and disillusionment into tangible and satisfying results — screen results — that should make the pursuit of our hobby ten times more worth while.

(Contd. on next page)



Take care that your detail shots are not so big that it is difficult to determine what they represent. Without the background this shot would scarcely be sufficiently explanatory.

The AMATEUR

And a thousand times more stimulating from the point of view of our patient and long-suffering friends.

As a basis for the practical preliminaries of serious production, I am going to shatter a few preconceived prejudices. For example, without in any sense deriding or belittling it, I am going to suggest that probably half the often highly technical and confusing, and occasionally conflicting, advice proffered to amateur cinematographers by so-called "experts" (who are frequently just highbrow technicians, with little or no genuine creative ability) may be dispensed with as being immaterial to the amateur film-play producer.

My argument is that such advice is seldom adapted to the needs of the absolute tyro; and in these articles I am writing expressly for the tyro—the absolute novice at photoplay making. The "experts" (secure with their copies of Pudovkin tucked in their jacket-pockets) may pass them by.

Simplified Production

What we are out for at the moment is effective *simplified* production—simplified photography, scenario-writing, directing, lighting, set-devising, and editing. And, lastly, simplified acting. Always remember that the simplification of an art-form does not necessarily imply or involve its deterioration. More often than not, the converse is the case.

For example again: I shall hope to show, in a future instalment, how a sequence for a "thriller" may be acted, photographed, and edited to create a tremendous audience-reaction without a solitary *technical* complication occurring from beginning to end.

Photographic problems associated with accuracy of exposure, the matching of tonal values and light gradations, the state of the weather out-of-doors, the position

of the sun in space, and so forth, we shall eliminate practically in their entirety by making our first experimental film-play by artificial light, and artificial light only.

In any event, outdoor work on a play is almost always a confounded nuisance from the point of view of the extra time and labour entailed in transporting one's company and equipment from location to location; and then discovering, when everything is ready for shooting a scene, that some essential person or property has been left behind.

For the Lone-Worker

In the case of a well-conducted film-club or producing-society, such unfortunate accidents admittedly don't often happen. But these articles are not written primarily for the benefit of the members of the film-clubs; they are designed to meet the needs of the lone-worker—the man or woman who is compelled to play the part of his (or her) own cameraman, director, lighting-expert, property-master and casting-director; and who cannot rely upon the usually admirable internal organisation that is so conspicuous a feature of the clubs.

I am going to assume that you possess a camera having a fairly large lens aperture. Nothing less than $f/2.5$ is likely to be of much use. If you have a camera with an $f/1.5$ lens (such as I usually choose myself), you are ideally placed. That camera—need it be added?—must also be equipped with a really substantial tripod; and the tripod must have a "panning and tilting" head.

Use the Largest Stop!

No matter what make of camera you use, or what species of lens, you are going to work throughout with the latter *fixed at the largest stop*; and though all the technicians that ever were howl their scorn at you and point out that you simply *must* vary your exposure to suit the particular scenes being shot, you are going to turn deaf ears to them just this once.

We shall discover our own methods of ensuring, if not an invariably perfectly accurate exposure, at least a pleasing and harmonious matching of the shots from the point of view of the quality and nature of the lighting. Therefore, the incessant employment of an exposure-meter and that maniacal tampering with and adjustment of the lens-setting, so beloved by amateurs, is going to be sternly forbidden at the outset. So put the lens to $f/1.5$ (or whatever the largest stop may be):

A scene such as this calls for slow, smooth cutting because the subject is a peaceful one. Incidentally, notice how the clouds make the picture.



FILM PLAY:

A Creative Outline

load the camera with the best grade of super-sensitive stock you can afford, and don't interfere with it again unless I expressly tell you to do so.

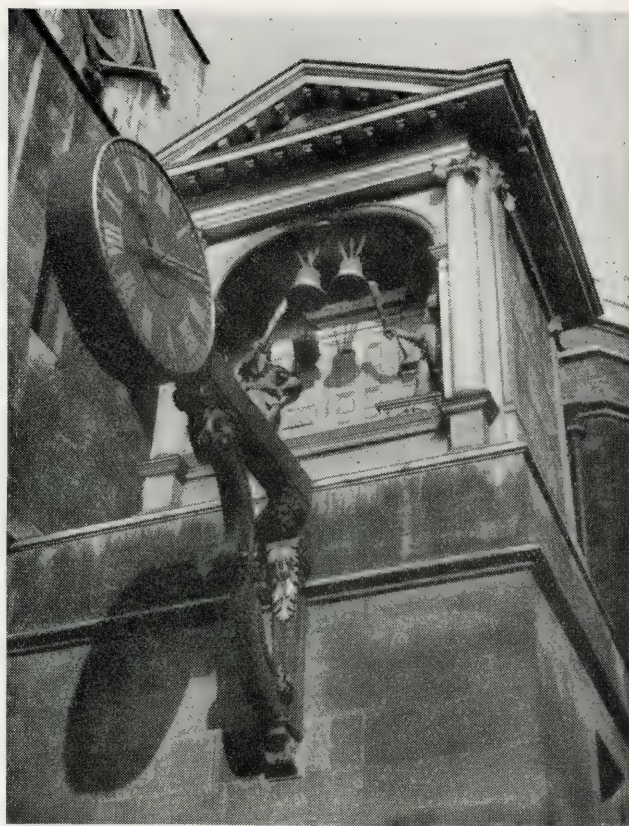
Filming by artificial light is very little more expensive than filming by daylight—as you will prove for yourself in due course, if you haven't already done so. I do not know what lighting equipment you may possess—if any; but all that we shall require is a set of lamps providing a total wattage of from 1,500 to 2,000. My suggestion is that we employ three 500-watt "Nitraphot" bulbs (costing £1 a-piece) in aluminium floodlight reflectors, and mounted on either home-made stands or, preferably, cheap metal telescopic tripods.

Providing that you allow me the minimum total wattage suggested, you can make it up in any way you like. But whatever make or type of bulb you elect to employ, we shall only require three, or, at the most, four, of them to begin with. Thus, again, we have eliminated a quite considerable complication, for with three "Nitraphots," big "Photofloods," or other lamps in aluminium reflectors, we can do all that we want in the way of making a serious screen-play.

Useful Accessories

To this naturally brief catalogue of equipment, I have space to add only one or two other items which, in the ordinary way, you may not have thought of: (1) a wooden or metal "trolley" or dinner-waggon for use when making tracking shots; (2) a small square of cobalt glass for viewing purposes; (3) several pieces of gauze or "nun's-veiling," each about a foot square, for use in front of the lens for softening features in close-ups, and for suspending, in double or triple thickness, in front of the lamps if these are not supplied with cloth diffusers of their own; (4) a really generous supply of "cab-tyre" electric cable that will reach, if necessary, from basement to attic; and, say, half-a-dozen miscellaneous bakelite lamp-adapters and two-pin plugs.

Finally, having taken it for granted that you own, or have regular access to, a house of some kind—for choice, complete with a modicum of garden, a garage, or at least one or two outbuildings—everything else that you possess in the way of elaborate technical equipment may



The cameraman has exercised some care in the selection of the angle which is such that prominence is given both to the figures and the clock itself.

be stored away under the stairs in company with last summer's deck-chairs.

We are now all set to make a serious photoplay. But looking over what I have written, I see that we have omitted one terribly vital item. It would have to come last in any event; but it must come *now*, or else we shan't get anywhere at all. We have our camera, our lights, our little collection of gadgets—but we lack one item. We want (as always) something to film. We want just a single, solitary Original Idea!

Does that, for the moment, daunt you? It need not, for in this morning's newspaper there are probably, at a modest estimate, at least a hundred and one going begging. We don't require a hundred and one ideas: we desire but *one*. And next month, I will try to show you how "getting the idea" for a film-play is undoubtedly one of the easiest parts of the whole business.

(To be continued)

It Began Like This

THE prominent professional film worker is invariably the subject of much speculation and conjecture on the part of the amateur. One wonders how he first became engaged in professional film production, how he succeeded where so many have failed, the difficulties he met with and how he overcame them, the things he learnt. We are sure there is a very real interest in this aspect of film-making and have therefore asked a number of well-known professional workers to tell readers of "Amateur Cine World" just how they began.

We are confident that this new series of articles will be quite one of the most popular and interesting we have ever published. It begins next month with a most revealing autobiography by Mr. Andrew Buchanan. He tells how and why he went into films and discourses wittily on many

aspects of film production. This series will be a sort of glorified family album of the great. We shall show you, for instance, pictures of Mr. Buchanan at a tender age and as he is to-day. We shall show you stills from his first pictures.

The personal 'human' note will always be in evidence, as indeed it must be in an autobiography. But this is autobiography with a difference, for the authors tell you just the very things about themselves you want to know and not what they want you to know. And the series will not be confined to professionals. Well-known amateurs will also contribute. They will tell you of their pet gadgets, the things they have done to contribute to the advancement of this enthralling hobby of ours. Remember, the first article appears next month.

Over-Run LIGHTING EQUIPMENT

Here is a lighting outfit which any amateur would be proud to possess. Yet it should cost no more than £5 complete, since most of the equipment is obtainable from the sixpenny stores. Over-running the lamps is the secret of the comparatively low price. The outfit, which is eminently practical, was demonstrated by the author to the Kine Group of the R.P.S. in one of the most entertaining lectures delivered to that body.



By
STANLEY
W.
BOWLER
A.R.P.S.

Fig. 1. The outfit described in this article, complete in its case. Full instructions are given for making the various components.

THE lighting equipment about to be described was evolved in order to overcome some of the many difficulties with which the amateur, whether he be lone worker or club member, has to deal when working with artificial lighting. In the March, 1936, issue of *Amateur Cine World*, pp. 549-550, a description of a simple stippled mirror spotlight was given and although this is mentioned again here, it is not proposed to give more than a very brief description of its construction.

Two of the problems which face the amateur who wishes to work in artificial light are those of expense and lack of large amounts of electricity. Let us consider the latter first. It is a fortunate fact that if ordinary general service lamps are run at higher voltages than those for which they were originally designed, they will give a very much higher light output than was originally intended by the makers. There is one disadvantage in ill-treating lamps in this way, and that is that their lives are very considerably shortened. By increasing the voltage sufficiently they will burn out almost as soon as they are switched on.

A Rigorous Test

After a considerable number of experiments, during which about a gross of lamps were burnt to destruction (this fact will also be referred to later), it was found that by compromising at an over-run voltage of 75 per cent. in excess of the normal rated voltage of the lamps, a life of almost exactly 2 hours was obtained. These figures were then chosen for all future work.

The original apparatus was far from being specifically practical, and it was therefore necessary to devise some simple form of equipment which would meet every-day requirements. Further, it was also necessary to make the equipment universal in character in order that it might be used interchangeably on either alternating or direct current mains. It will be obvious that with alternating current and a transformer it would be possible to use a 200 volt lamp and impress upon it the required 75 per cent. of excess voltage, by transforming up from the existing mains supply voltage.

This is not a very practical method since the voltages in use would represent dangerously high figures and be very unsafe outside the laboratory. For these reasons it

was decided to standardise upon 100 volt lamps and to use resistances to absorb the excess mains voltage, and by means of a slider on the resistance, to take out some of the resistance so that the amount absorbed could be diminished and the amount on the lamp increased. It will be appreciated that the same result could be obtained on alternating current by means of a tapped transformer, but unfortunately alternating current supplies are by no means the order of the day as yet.

The resistance method of controlling the increase in voltage also serves another useful purpose. If the increase in voltage on the lamp is made fairly smoothly and evenly, it will be found that the lamp will last very

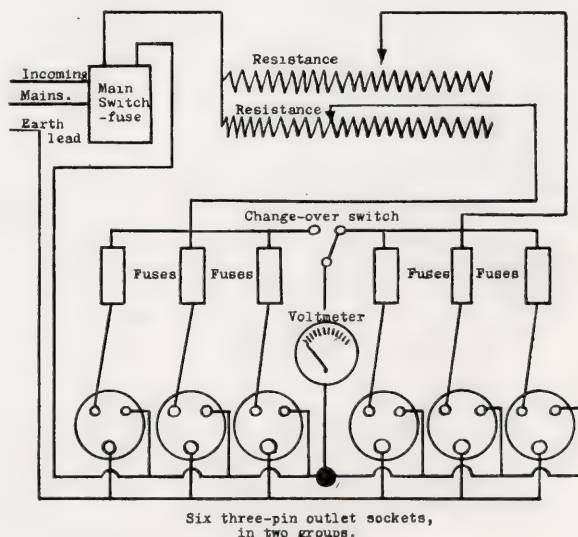
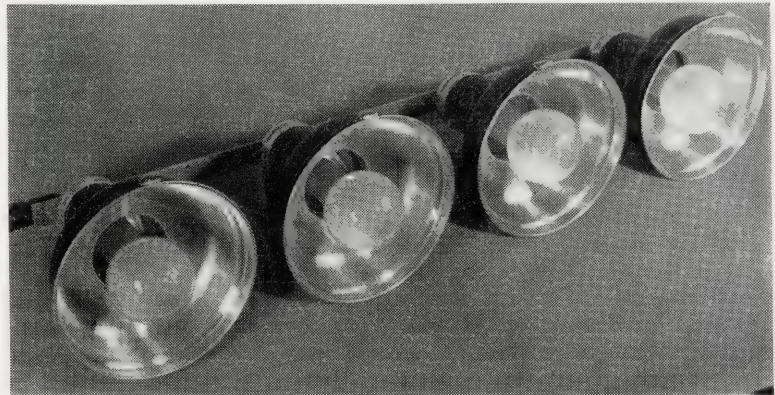
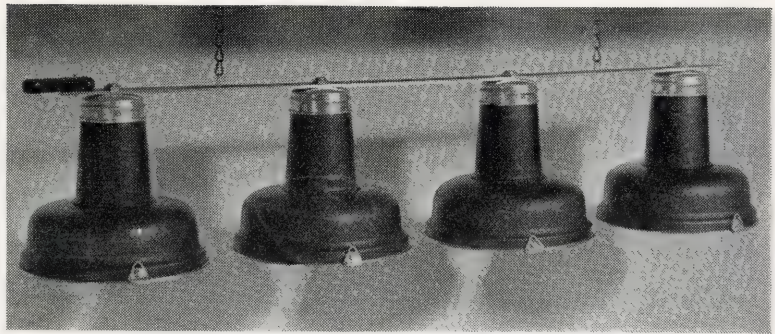


Fig. 2. Wiring diagram of equipment shown in Figure 1.

Fig. 3. Two views of a batten of lamp fittings made up from materials obtainable at the chain stores.



much longer than if it is switched straight on at the over-run voltage. A similar method of meeting this problem has been suggested in that the lamps should be run in series for lining-up the camera and only switched on in parallel for making the actual exposure. While this method will work for ordinary high efficiency lamps specially made for photographic work, it will not do, however, for the method of using 100 volt lamps on mains of 200 volts and over, without undue sacrifice of useful life.

Numerous Experiments

The outfit illustrated in Figure 1 is the outcome of the numerous experiments previously mentioned, and is an attempt to present the necessary equipment for over-running in a compact and easily portable form. The necessary materials were first obtained, laid out on a sheet of cardboard in the best order and the overall dimensions measured so that a suitable carrying case of the right size could be obtained. The case in which the equipment shown is fitted is one of the cheaper bound-edged fibre type and may be obtained for something less than ten shillings. As a matter of interest it should be stated that the whole outfit should be capable of being put together for £5 or a little less.

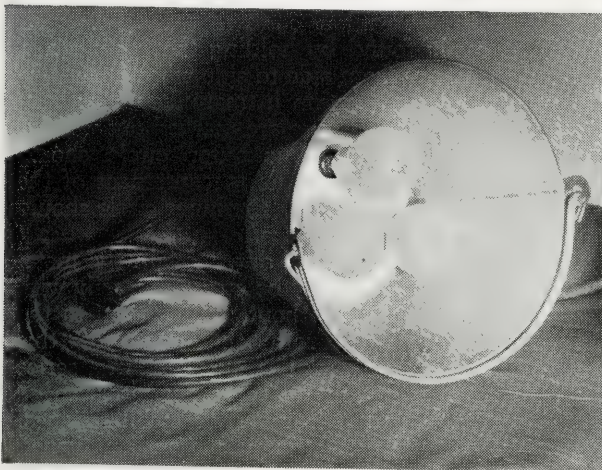
At the top left-hand corner of the case will be seen the main switch-fuse. This is of all bakelite insulated construction, and is similar to those found on small house installations. It is rated to carry about 10 amperes, i.e., on 200 volts it will handle up to 2Kw. This switch controls the incoming current, and the fuses are rated to carry 10 amperes. Along the top of the case, set apart by about 2 or 3 inches, are the two resistances. These have a sliding contact control, the knob of which can be seen standing up through the slot running immediately above the centre line of each of the two resistances. At the front of the case, at the right- and left-hand, will be seen two groups of accessories.

In each group there are three outlet sockets, each one of which is separately connected to its appropriate sliding resistance through its own fuse-way. In the centre is the universal A.C./D.C. voltmeter, which can be connected across the output from each of the two resistances by means of the throw-over switch set just above the voltmeter. In this way, the voltage on either of the two groups of outlets may be checked independently, and the correct setting of the resistance knob determined very accurately.

It is not sufficient to estimate the amount by which the lamps should be over-run by merely examining them visually. On the scale of the voltmeter, there is a red mark to show when the needle is resting at the predetermined over-running figure of 75 per cent. As we are using 100 volt lamps, the portion of the scale between 170 and 180 volts was filled in with red colour. The circuit of this assembly is shown in Figure 2. It should present no difficulty in connecting up, particularly if some experience has already been obtained in making wireless sets in bygone days.

The resistances were wound specially for this job and consist of special grading of wire so that they will control from one to four lamps. When using four lamps

(Continued on next page)



Figs. 4 and 5.

Over-Run Lighting Equipment

(Continued from previous page)

it will be found that, owing to the increase in current, less resistance will be required when the lamps are being over-run. The converse of this equally holds good, and the maximum range of the resistance will be needed to break down the voltage on one lamp. By grading the wire on the resistance, it is possible to keep the size of the actual complete resistance down to manageable proportions.

Three-Pin Plugs

It will be noted that all the outlet sockets, in addition to being protected by individual fuses, are all of the three point variety. It is becoming common practice nowadays for three-pin plugs to be fitted as standard, so that all equipment is protected with an earth lead. All the fittings which are used with this equipment are so fitted, and the flexible lead employed is three-core cab-tyre rubber-covered flexible wire, the three wires being black, red and white, the two former being used for current carrying purposes, while the white wire is used for the "earth" lead. The main cable connecting the outfit with the main supply point is also similarly

three-core. In this way an earth continuity is preserved.

By adopting this system of wiring, a fault on the equipment shows itself very quickly by blowing the fuse in one part or another of the circuit, and until the fault is rectified completely the fuse will continue to blow. In this way, it is not possible to operate the equipment when it is in a dangerous condition.

From the Chain Stores

The 100 volt lamps used for some time were limited to 100 watts, as these were the biggest that could be bought at the chain stores. When over-run by 75 per cent., it was found that the current consumed was just under an ampere-and-a-quarter. The fuses were wired with 40 or 38 gauge wire so that when the lamps burnt out, the fuses blew immediately. If a heavier gauge wire is used, it will be found that an arc will be set up within the lamp bulb between the filament supporting wires and may be maintained until there is no more wire to melt away. In such cases, molten metal may drop through the envelope of the lamp.

However, in order to allay all fears about lamps being over-run in this way, it should be stated that in all the experiments made to date, and with all the lamps previously referred to that were burnt to destruction, not one has *burst*. There is no need to risk the metal dropping through the glass envelope of the lamp, though, and for this reason the lightly fused protection is advised.

Figure 3 shows a batten of lamp fittings which are also made up from materials which may be obtained at the usual chain stores. The top of the lamp unit is made from a flour-dredger such as is used in the kitchen for cooking purposes. The bottom of this is cut out. This may be done very easily with a sharp penknife as the material is thin aluminium. The ridge or roll of metal is left on the bottom to serve as a flange upon which to turn over the lip formed on the bottom half of the fitting.

Made from a Dish-Cover

This lower section is made from a dish-cover. The small knob is removed; it may be found that it has been correctly centred but in many cases it is not. But the centre may be easily found by holding the cover up to the light and turning it from side to side when the marks made by the spinning operation in manufacture will be seen. On the centre, two circles are marked out with an ordinary pair of compasses. The outer circle should be the same diameter as the inside measurement of the bottom of the flour-dredger, while the inner circle should be about half-an-inch less in radius.

The inner circular piece is cut out. Again the metal is quite thin aluminium and may be cut quite easily with a small pair of nail scissors without undue harm to the

scissors. From the edge of this hole the metal is cut back in a series of serrations to the outer circle so as to form a number of small tongues. These small tongues are then turned



This study owes its effect to masses of light and shade rather than to linear composition.

A filter to 'bring out' the clouds is a necessity for a shot like this. Without them it would lack interest.

The Shape of FILMS to COME

A brief summary of the more important trends of professional films in recent years, with a critical analysis of certain of their features. The professional makes films, says the author, to earn his bread and butter, "and if anything is calculated to produce a work of art it is that." The proportion of good films produced by amateurs is regrettably small.

By J. H. RICHARDS



SO many good films have been produced in the last few years that it is interesting now to take a wide angle view of the cinema as a whole. Documentary and drama, cartoon, comedy and short—seldom has there been so fine a choice, but what bearing have to-day's films on those of to-morrow? A selection of comparatively recent films (e.g., "My Man Godfrey," "Plane Sailing," "Sabotage," "O.H.M.S.," "Libelled Lady," "Shipyard," "Modern Times," and "Fury") shows on analysis many differing trends in story and direction.

"Everybody's going to be sorry in the end," says the wife in "My Man Godfrey"; an amusing, though not very optimistic piece of philosophy, revealing however, that Hollywood no longer squints so badly, and is beginning to focus on the world beyond its walls. "Sabotage" is in the schoolboy style one expects of a John Buchan story, but in detail it has many clever touches. Unfortunately one gets the impression that odd bits of humorous relief and clever direction have been inserted in the film at regular intervals so that it is possible to feel the next one coming.

A Query About Cross-Cutting

The sequence in which the 'bus is blown up raises a more vital point. Is cross-cutting of this type losing its value as a method of creating suspense? The scenes cross-cut are a boy seated in a 'bus with a bomb, and various clocks along the route. At 1.45 p.m. the bomb will explode. Cross-cutting of this kind has been done so often that we know what to expect—boy, clock, boy, clock, and one's mind runs on shots ahead of the film. Will the boy escape? Yes, if the bomb fails to explode, but that would be too feeble, and after all providence won't always intervene!

"Plane Sailing" is a straightforward documentary with no montage, symbolism, asynchronous sound and

other "intellectual" effects, yet it is a thrilling film from start to finish. Motion is the keynote of this film.

In considering the progress of the cinema, how much attention should the amateur receive? The amateur says of the amateur, "We do this as a hobby and can film what we like, when we like, and how we like—surely we have an advantage over the poor professional." But the professional does it to earn his bread and butter, and if anything is calculated to produce a work of art it is that. The proportion of good films produced by amateurs is regrettably small.

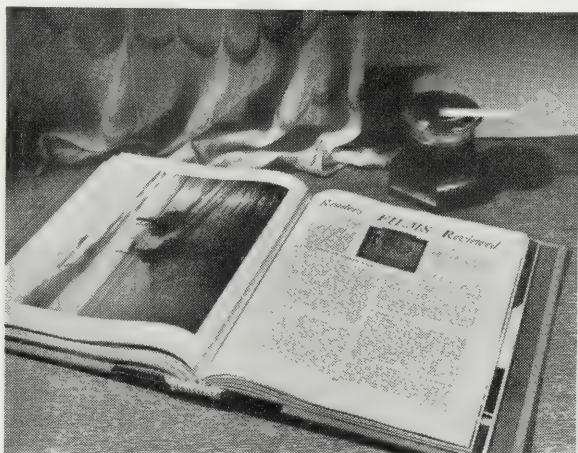
Cinema Programmes

In spite of the fact that two hours is almost the maximum that one can comfortably spend in a cinema, those in the big towns strive to outdo each other in spectacular programmes, and a three hour show is quite common. The cinema organ, too, has been criticised on the ground that one does not go to the cinema to hear dance music. Used differently, the cinema organ should be a very useful aid to effective presentation of a film.

Reviewing "Rembrandt" someone suggested that Korda should make a film consisting solely of Laughton reading the Bible, and that it would automatically be the best film of the year. A film might begin with a sequence of sound only, giving an impression of people in a certain environment, and the picture suddenly appearing, to reveal them in dramatically different circumstances.

Pudovkin has many ideas about the "natural" as opposed to the "comic" use of slow motion, and reverse motion can be treated in a similar way. The "natural" use of reverse motion does not consist of making people

(Continued on page 578)



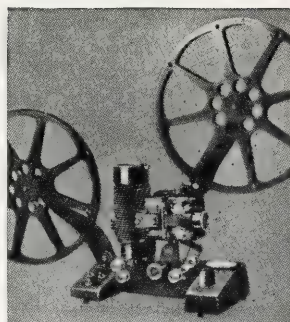
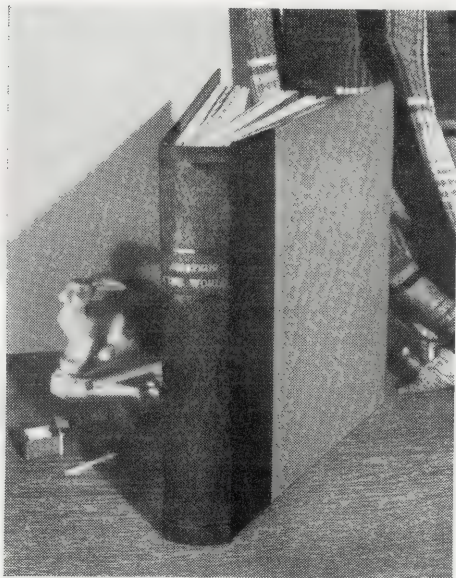
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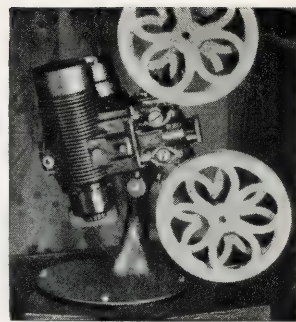
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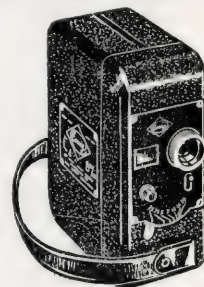
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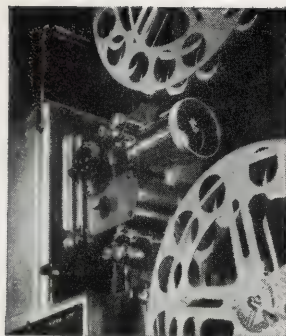


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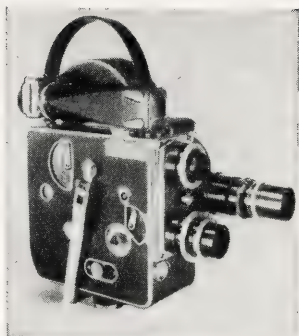
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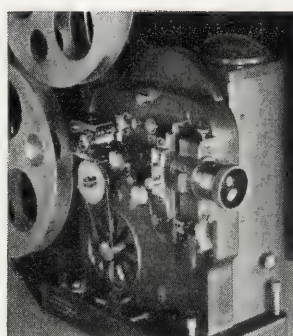
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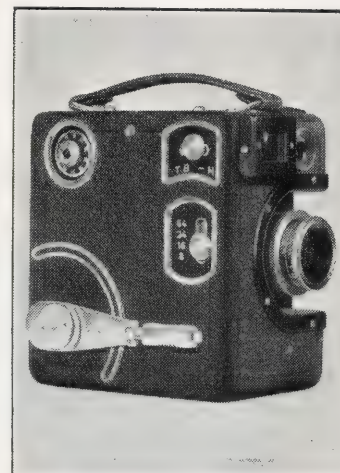
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8mm. CAMERAS

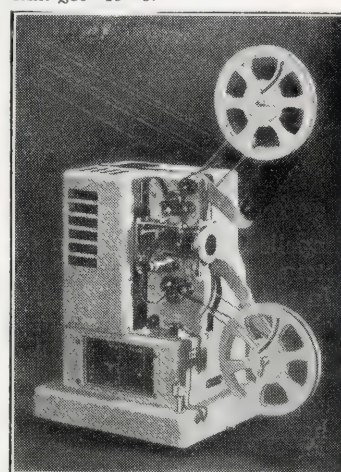
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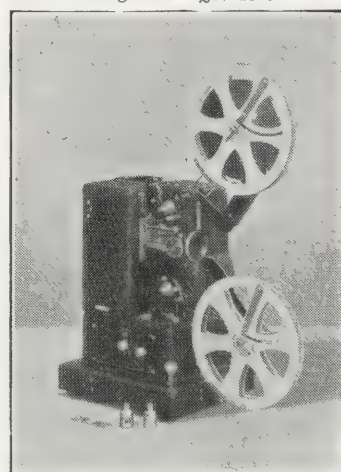
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BACK-PROJECTION

Back-projection is not so simple as appears at first sight, but those who need to adopt this form of projection will find the method explained with admirable clarity.

By R. H. ALDER

THE apparent simplicity of back-projection leads enquiring amateurs to wonder why so little is heard of it. The following account of some experiments may show that the simplicity of the scheme is more apparent than real, but help others who are

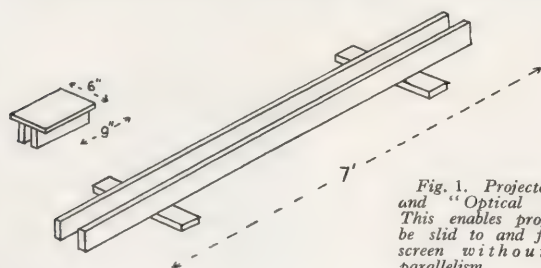


Fig. 1. Projector Stand and "Optical Bench." This enables projector to be slid to and from the screen without losing parallelism.

compelled, for one reason or another, to resort to the system.

In the present case the immediate necessity for some such scheme arose from a proposal to show, concurrently with an exhibition of "still" photographs, a series of films calculated to attract recruits to the ranks of cinematographers. The exhibition organisers firmly declined to have a darkened theatre in their midst, so the problem resolved itself into showing a screen-picture, of similar size to a good enlargement, at eye level in a well-lighted gallery. Among connoisseurs, photographic quality was important.

Making an 'Optical' Bench

As a preparatory step a kind of optical bench was made up; this consisted of two seven foot lengths of deal, 3" x 1" finished, selected for straightness, set up on edge on two fifteen-inch cross pieces of the same material (see Fig. 1). The long pieces were first squared up on the floor and separated by distance pieces, 4½" across at either end, and the cross pieces nailed on. These cross pieces ultimately formed feet on which the bench stood firmly.

Then a platform, 6" wide and 9" long, was made to carry the projector and nailed to two nine-inch lengths of 3" x 1" material, also set on edge, which fitted closely inside the channel made by the two long pieces. Thus, when once the projector had been squared up, it was practicable to slide it along the bench without losing parallelism. A similar temporary platform was made for the screen.

The first experiments concerned the texture of the screen. The drenched cotton sheet, once so popular in French and Belgian beer gardens, was out of the question. Acid-etched glass seemed attractive, but in

sizes appropriate for projection was an expensive material. Ultimately experiments were confined to various kinds of translucent paper.

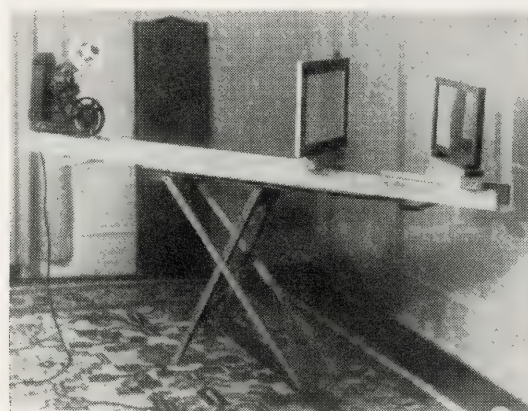
A "fibrate" box (originally used as a wholesaler's package of dog biscuits) yielded on dissection a light wooden frame, approximately 16" x 14", covered with a smooth sheet of fibre board. In this was cut, with a sharp pointed knife, an aperture 13½" x 10", comparable in size with an average amateur's exhibition print.

The stretching of paper unwrinkled over this hole was a tricky job until the solution was found in a roll of gummed tape sold for sealing parcels. Pieces of paper, about 14" x 12", were attached to the margins of the flat fibre face with strips of this tape, wetted on both sides—when the tape dried the paper was as tight as a drum.

The "Hot Spot"

Thin white tissue paper immediately showed the weakness of back-projection—the projector lens, when the light was switched on, was indistinctly visible through the paper and formed a "hot spot" near the centre of the picture. A change over to white paper of ordinary weight, however, gave a poor "transmitted" picture—far more light was reflected back to the projector side.

Ultimately the experiment settled down to a comparison of various kinds of more or less translucent



Essential items for back-projection: projector translucent screen and re-dressing mirror, which brings the "looking glass" image right way round and enables the bench to stand close to the wall when set up.

papers and linens used by architects for drawings. As the field narrowed it became impossible to carry comparisons in the eye from one paper to the next, so

half the screen was covered with one kind of paper and the other half with another kind.

Complete absence of "hot spot" with a picture filling this size of screen, was obtained with "thick detail paper"—a thin, slightly creamy, plain paper. Even this paper was so opaque that considerably less than fifty per cent. of the incident light was transmitted and with a 200B projector at five feet the illumination, under the conditions of experiment, seemed poor. What was worse, however, was an evident slight mottling of the image in close comparison with papers of more even texture.

"Hot Spotting" or Mottled Effect?

Eventually it was decided that a slight degree of "hot spotting" with a "tracing detail"* was preferable to the mottled effect of a detail paper. This decision, however, was based on personal opinion and it is strangely recommended that anyone contemplating back-projection should repeat the experiment of a halved screen to make his own comparison.

Up to this point, in order to facilitate experimental changes in screen material, no attempt had been made to shroud the screen.

When the projector was switched off each screen tested had a grey appearance—the more translucent the screen the deeper the grey. Obviously stray light was reducing sparkle in reproduction. Assuming that the highest light in the picture was represented by thirty light units and the deepest shadow by one light unit—a contrast ratio of 30 to 1—the addition of 5 units of stray light evenly over the screen reduced the contrast to 35 to 6—less than 6 to 1. Even one unit only of stray light halved the contrast ratio to 31 to 2 or 15 to 1.

The screen was therefore darkened by an improvised "tunnel." The brilliance of the result was striking—among the spool of discarded shots used for test purposes were some under-exposures which became really visible for the first time! But, alas, the over-exposed shots gave painful flicker and a test with "white screen" showed interference patterns with an A.C. source. A change over from two-bladed to three-bladed shutter cut down some of the sparkle but minimised flicker and reduced the interference patterns to a fine mosaic.

Daylight Viewing

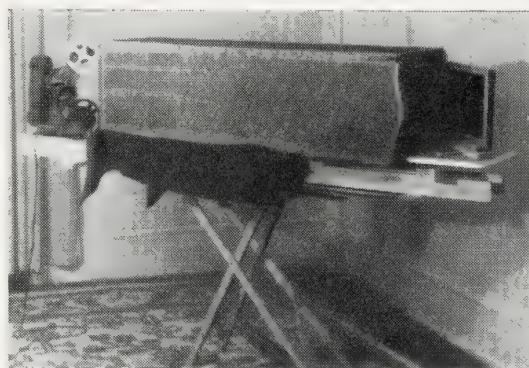
For daylight viewing of normally exposed films projection was now satisfactory. In the evening, however, when the eyes had adjusted themselves to weaker illumination, slight flicker was still discernible, but this was corrected by using an adjustable dimmer-resistance in series with the lead to the projector-lamp.

Throughout these experiments the screen had been viewed end-on, but this would hardly be convenient for exhibition purposes. Further, it was necessary to re-spool all the films in order to redress titles, which all appeared in "looking-glass" print. Both these difficulties were overcome by the use of a mirror set opposite the screen at forty-five degrees.

The bench could now be set on trestles parallel with, and close against, the wall of the room, and all the apparatus hidden behind large canvas-covered frames, such as are frequently used for photographic display. Through an aperture in the canvas could be seen the

reflection in the mirror of the translucent screen, with the titles now reading from left to right. The projector (which is threaded on the right) was placed at the left hand end of the bench.

The clumsy tunnel is now being replaced by a three-py truncated pyramid, blackened inside and a piece of silvered plate-glass will be substituted for the dismounted dressing-table mirror which served for experiment. The use of a reflector about three feet long by



The improvised tunnel has cut off stray light from the screen so that shadows show as true blacks and not as greys. When a permanent tunnel, a pyramid on its side has been built, the whole apparatus can stand close to the wall and be concealed, except for the projector at one end and the mirror at the other, by a decorative screen.

eighteen inches deep will enable three persons at a time to see the screen, which will be raised on high trestles so that its centre is at eye-level, about five feet six inches above the ground.

To sum up: back-projection is not so satisfactory as the use of a white or silvered screen; any attempt to obtain, with ordinary apparatus, more than 60 per cent. efficiency in light-transmission results in a "hot spot." The system is useful, however, for small-screen daylight projection in limited space.

The prime necessity in the screen is even thickness (to avoid mottling) with moderate translucency. Three-bladed or four-bladed projectors must be used to minimise flicker: to meet variations in external illumination a variable resistance should be used to control projector-lamp brilliance. Viewing the screen with a mirror reduces the space required but limits the number of persons who can view the screen at the same time. If no mirror is used the films must be respooled back to front.

(In the next issue some particulars will be given of the use of back-projection in amateur studios).

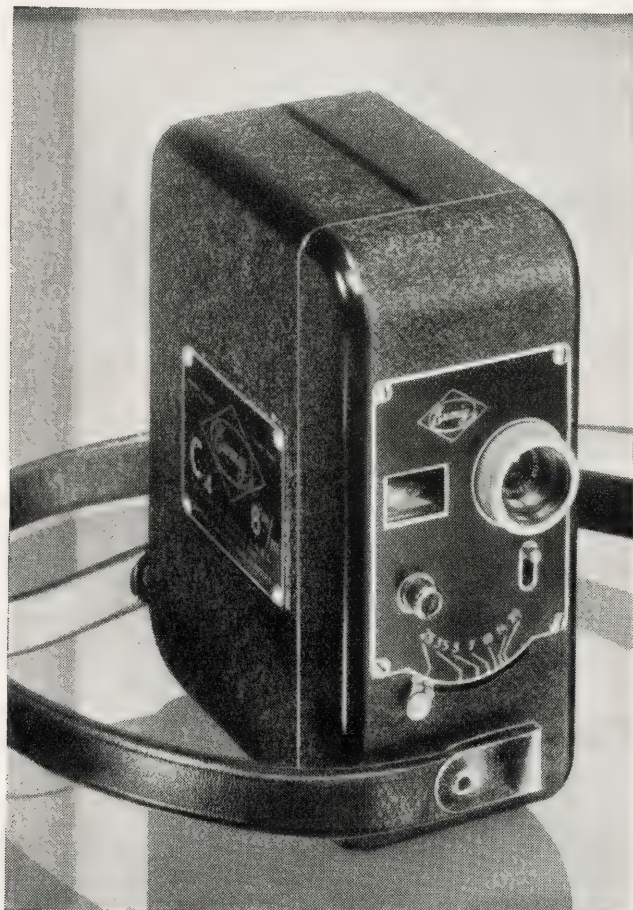
ENGLISH AMATEUR'S SUCCESS IN JAPANESE CONTEST

We are glad to be able to record the success of a reader of *Amateur Cine World*, Mr. T. Lawrenson, in the recent International Amateur 16mm. Film Contest of 1937, organised by the Sakura Kogata Eiga Kyokai of Japan. His film, "Happy Day," secured the premier award, the "Honorary President's" Cup, which is presented for one film of all-round highest merit. It is worthy of note that this is the third premier award for this film in International Contests: I.A.C. Contest, 1935, U.S.A. Contest, 1936 and the Japanese Contest, 1937. It will thus be seen that "Happy Day" is now over two years old: a later film of Mr. Lawrenson's is now in America for competition purposes.

The Sakura Kogata Eiga Kyokai (Cherry Amateur Movie Society) has nearly seven hundred members, several of which have gained awards in European and American competitions.

* The material actually selected was No. 38 Thin tracing detail, superfine quality (Harper & Tunstall, Red Lion Square, W.C.1.)

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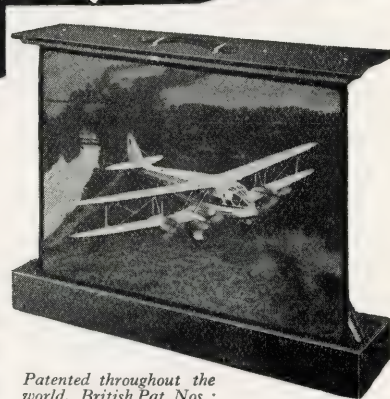
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Silent Continuity

Previous articles in this series have dealt with the meaning of action, the subjective and the objective and contrast. The notes on continuity will be continued in next month's issue.

A. VESSELO

CONTINUITY means logic. This curt statement of the case ought to be, but is unfortunately not, a truism. Continuity is still apt to be confused, by professionals as well as amateurs, with the superficial continuity-device; but it must be repeated emphatically (and it looks as if it may be necessary to go on repeating it for some time) that the latter is only a shadow of the real thing. If two consecutive scenes do not follow after one another logically, no amount of trick-wipes or clever visual associations will ultimately cover up the fact; while if the chain of events is logical in itself, a simple cut may be all that is needed, however different in appearance the two shots in the transition.

Compare, in *Mary Burns, Fugitive*, the sharply-cut transition, from a detective sitting on a table puzzling about the whereabouts of a gangster to an overhead shot of a football arena with the crowd cheering madly. We discover shortly that the gangster is among the crowd and the logic of the change-over is made quite plain, while the abruptness of the cut serves positively to add suspense.

An Awkward Cut

I have said, 'however different the two shots': in point of fact I might even have qualified this with 'and the more different the better'—for the one place where a single plain cut cannot be used is where the two shots to be joined are just similar enough in content to look like separated stages in the same movement. If, to take a very simple case, a man is walking about for some distance in view of the camera and we want to indicate the fact without showing every bit of the walk, we cannot do it merely by cutting out roughly the middle of the movement. The join will then appear not as a deliberate time-lapse but as an unintentional and awkward jerk. At the very least, in such cases, the camera-position

It is a fundamental rule of composition that the skyline should not cut across the middle of the picture. If it does so, it divides it up too sharply.



must be altered between the shots; and this by itself will quite probably not be enough, as it is certainly not enough in the ordinary change-over from long shot to close-up, which has to occur on a continuous action.

The professional indicates a non-specific time-lapse in the majority of cases by an unobtrusive dissolve. If you look out for the dissolves in a normal feature-film you will be quite startled by their frequency. (Should you meet a film where dissolves are very few, you may usually lay a large bet that it is an adaptation from a stage-play, where time-lapses limit themselves automatically to the end of sequences and may therefore be conveyed by fades).

Fades and Dissolves

Amateurs are up against a difficulty here, for most of them probably cannot obtain dissolves; but smoothness in action can also be achieved with a little ingenuity by other means and the need for more intensive preparation which is involved may itself greatly vitalise the result.

Remember that technique is not a borrowing of other people's tricks for no particular reason, but a working-out of satisfactory solutions to one's own immediate problems. Remember, also, by the way, that it is not possible merely to substitute a fade for a dissolve. A fade should only be used at the climax-point of a fairly long sequence (see above) to round it off; too many make for scrappiness. Bernard Browne's excellent little semi-documentary film *Wharves and Strays* had only two fades in two reels.

The general way to break up or compress a long continuous movement or series of movements, using only cuts, may be shown by another elementary illustration. An object is being dropped from a height: this

(Continued on next page)

Silent Continuity

(Continued from previous page)

would be done by giving first the object being released in close-up, then a section of the intermediate fall in long-shot, then the object reaching the ground, again in close-shot. What is the principle behind this apparently straightforward method?

The fact is that the two main elements, the first and the last, are both emphatic: the one is quite definitely the beginning of a movement, the other is the end (just as a pan should normally move *from* an emphatic point *to* an emphatic point, not aimlessly); while the joining long-shot is there chiefly for continuity and might well be replaced by a quite different one. The joining-shot might not be a view of the falling object at all, but, say, of upturned or downturned faces—of anything, in fact, which covered, without strain, the necessary suggestion of an interval. This basic method can be applied with a little thought to much more complex and lengthy movements.

The idea of the joining-shot should always be borne in mind. It will sometimes be directly related to the main movement, but very often—when the movement is not so simple and smooth as that of a falling object—it will *have* to be only indirect; and, according to the



context, it may dwell not only on the psychological reactions of persons present (you might compare with this the usual horse-race sequence), but on significant background-details of other sorts, and, in certain cases, on a parallel action in a distant place. There is, of course, no *a priori* law for whether the joining-shot should be in long-shot or close-up. With the longer movements, sub-titles may serve an approximately similar purpose to a joining-shot; but we will not consider them just here.

Cutting on Action

One must note as a corollary to the above that if a single shot of a continuing movement is broken up and another put in between the parts, some of the original shot should be cut out whether or not compression was primarily intended. A recent amateur film had a shot of moving traffic intercut with a shot of a policeman waving it on. The traffic-shot had been divided up without any excisions and the result was that a bus in a key-position looked as if it had illogically stopped while the photographer took the policeman and had only gone on when the camera returned.

No exact rules for all occasions can possibly be given and each case must be carefully analysed for itself. Even when a paper-scheme has been settled on, much will still depend on directorial insight. In the example of the dropping object, simple though it is, you will see that there is no formula for precise camera-positions—high or low-angle shots, nearer or further positions of the close shots and so on.

Yet choice of positions, timing and matching-up together of the shots, are all most important for continuity. Incidentally, a type of mistake you might conceivably get is to have an *ended* instead of an *ending* movement for the third shot: unless you have some special reason, this shot should give us the object actually falling into the picture, otherwise you will get a static jerk. In the same way, the object in the first shot should fall right out of the picture.

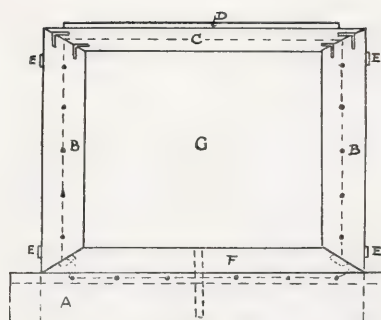
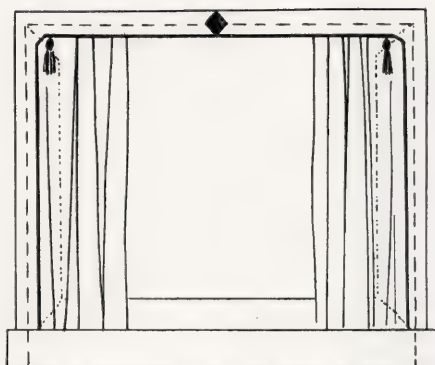
The Effect of Sound

Our discussion has dealt with one or two of the irreducible bases of silent continuity; and continuity, as everyone knows, is one of the irreducibles of film-making. If, now, we ask what effect sound has on these principles, the answer is 'practically none.' Large-scale continuity is undoubtedly greatly enriched by sound in the same kind of way as the technique of contrast is enriched.

In addition, sound, in much enlarging the field, creates its own private problems—of normal transition between scenes, of relative volume, of changes in perspective and many more—but it can never alter or drive into the background the fundamentals described. All it has done to them is indirectly to emphasise their significance by increasing the importance of smooth movement in general.

Shots of this kind, expressive of the human touch, are invaluable in descriptive films of city life.

The proscenium. The dotted lines show the outline of the wing pieces and top cross piece. The overlap of the sides of the proscenium covers up all fixing screws, curtain pulleys and wedges. Overall dimensions of stage: 4ft. 1in. wide, 3ft. 6ins. high and 1ft. 1½ ins. deep.



General elevation without proscenium. A: Front of 'tray'; B: Wing pieces; C: Top slopes slightly downwards towards rear; D: Fillet. Curtain rail fixing screws pass through the top into this fillet; E: Fillets to which proscenium is fixed; F: Sloping stage; G: Screen proper. The larger dots on the dotted lines indicate position of the lights.

He Built a HOME CINEMA:

THE super home theatre, unfortunately, can only be a dream for most of us, but I think many readers will be interested in the details of a simple stage I recently constructed and which in all outward appearance is very effective and certainly improves the atmosphere of my shows.

The diagrams and illustration will be readily followed with the aid of these notes.

My existing screen (which is one of the roller type folding flat into its carrying case) is dropped into a large tray. The two sides and top of the stage are joined together at the top by brackets and the sides drop into the tray, being pressed tightly against the rest of the structure by simple wedges. Removal of the wedges gives a "whip" on the ply sides permitting easy insertion or removal of the screen which at times may be required without the whole stage assembly.

Sloping Stage

The sloping stage helps to set off the whole and is merely another piece of ply resting on fillets fixed to both side pieces and with a single supporting strut in the middle of the back edge which finishes flush with the front of the carrying case of the screen.

The front trough permits of a strip of material being fixed, and into this I fitted small cuttings from sprays of artificial flowers obtained at the inevitable store. Also along here I have six footlights, the wire carried under the sloping stage with five lights up each side behind the curtains. All these lights are of the Christmas tree

Why Not You?

Even though the room in which you show your films may be a small one, it is nevertheless possible in the great majority of cases to build a proscenium which will tremendously enhance the effectiveness of the presentation. Many amateurs have built quite striking home cinemas. From time to time we have published illustrated descriptions of amateur theatres and more will appear in early issues.

decoration type, also obtained from the store but with the wiring lengthened as required.

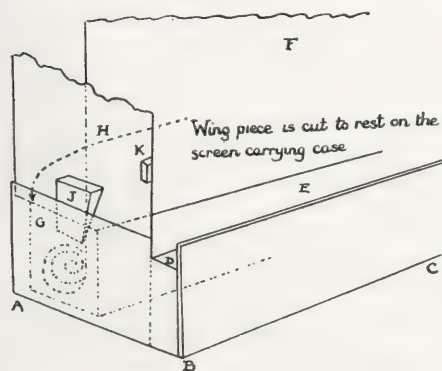
My curtains are of 'shot silk' with flaming red and gold effect. The footlights are of red and orange shades and the lights up the side wings of blue and green shades, giving a nice effect on the silver screen as the curtains are parted. The curtain rails, fittings and pulleys were also obtained from the same source as above.

The proscenium itself is of thin ply and is assembled as one fixture and attached to the side wings by means of fillets fixed to them. All fixing screws are of the bolt and wing nut type and only take a few seconds to adjust. The star in the middle is of ply covered with silver paper from a cigarette carton! Other than the star the only other decorations are the flowers and a little tassel in the top corners of the proscenium.

There are many little things which may be done afterwards, such as the fixing of a miniature organ console, puppets worked from behind with the strings passed from the roof. Some good silhouette effects are to be obtained with the projector throwing the ordinary beam on to the stage figures.

A Useful Control Panel

This little gadget is of enormous value in centralising control, minimising straggling wires, synchronising the arrangements and in general assisting in a good showing. It is nothing more than a single lead from the mains run into a box with points for each control. My illustration shows that from this gadget I can switch on and off at will. (1) Pilot lamp (for the purpose of threading and rewinding films); (2) Stage lights (if you have a fader or dimmer so much the better); (3) Projector; (4) Room light (coupled to the lamp standard for convenience); (5) Sound—either Radio or Amplified Gramophone Records; and (6) a spare if thought necessary.



ABC: General 'tray'; D: Trough for decorations and footlights; E: Sloping stage; F: Screen proper; G: Screen carrying case; H: Wing piece; I: Wedge; K: Fillet to which proscenium is attached. Proscenium rests on trough.



MOTION PICTURE PERSPECTIVE *and Composition*

The author, who gained considerable fame as an amateur for his 16mm. films, notably "Moods of Nature," is now engaged in professional film production, chiefly documentaries. In this short article he has some useful advice to give, born of his experience both as amateur and professional.

By
PAUL BURNFORD, A.R.P.S.

An interesting example of effective composition. The foliage at the top of the picture helps to frame it and the eye is led easily to the centre of interest.

FROM a point of view of pure composition the most pleasing way of viewing any symmetrical object is not from the front but at a slight angle. A building, for instance, looks more interesting if one side is seen at the same time as the front. Either the front or side must be given greater prominence by selecting the angle of view accordingly. However, an angle of or approaching 45 deg. is unsuitable, for the eye hesitates on which side to form the attention.

When panning along with a moving object, always hold it in the centre of picture as far as possible. Should, however, the movement terminate during the pan, the central position can be altered to suit the composition. In a recent film I introduced a shot of a dog running across a field, which suddenly stopped on perceiving something ahead in the far distance. All the time the animal was running I kept him in the centre of the picture, but when he stopped I continued the camera movement slightly onwards, leaving the dog to one side of the frame. This position I considered ideal for composition. It seems perhaps unnecessarily particular to concern oneself with such trivial details as this, but it is the small points which raise a film above the average.

Foreground Interest

I once had the greatest difficulty in shooting distant ranges of mountains in Switzerland, for apart from losing all indication of size, they appeared flat and uninteresting. Wherever location permitted I arranged the set-up to include a chalet or hut in the foreground, but where this was not possible, a person to stand near the camera looking at the scene.

On one occasion where a large boulder seemed eminently suitable to suggest depth, the result was far from satisfactory, due to lack of any indication of the size of the boulder. It could have been very large or extremely

small, and hence failed to establish a definite relationship of size and distance.

Foreground is not only essential in long distance shots, but should be used more frequently in mid-shots and close-ups. Apart from its purpose of adding depth, it brings the audience nearer the heart of the scene and adds atmosphere accordingly. A recent amateur production of the wood industry included a shot of a carpenter working on a cabinet in a joinery works. The set-up was arranged to include in the intervening space between worker and camera various appropriate objects: planks of wood, box skeletons, pots of glue and so on. They did not, of course, fill the entire scene, but interrupted the line of vision sufficiently to create atmosphere, thereby adding intimacy. The effect would have been enhanced had people passed to and fro in front of the lens. Due consideration should be given to background as well as foreground. In the above example, still greater realism would have resulted had other men or objects been perceptible in the distance.

Vertical Planes Parallel to Camera

One should visualise a scene as a series of vertical planes parallel to the camera. On one of the centre planes lies the chief point of interest. The intermediate planes, between this point and the camera, contain appropriate objects arranged not haphazardly, but so as to lead the eye naturally to this central point. On the distant planes, other objects lend atmosphere to the scene.

A powerful means of suggesting size is for a distant object to approach the camera gradually until it entirely fills the screen; as an example, a crane hoisting crates. The crates, first seen in the distance, swing round into the camera until they obliterate all vision and then recede.

Every amateur knows that dramatic emphasis can be

infused into a film by the editing, but not everyone appreciates that the effect owes much to the composition of the shots. As an example, the mob is wildly excited. People rush in all directions. A figure suddenly hurtles towards the camera, his body eliminating all else from view. At that instant a cut is made to another figure, his back to the camera, rapidly running away, and again disclosing the crowd.

Just as the crowd in the picture undergoes a great mental conflict, so a similar strain is imposed upon the audience. The excitement is induced by cutting and composition. As the first figure rushes towards the camera, it is immediately assumed that any succeeding movement will be in a similar direction. This, however, is not so, for in cutting to the second figure all expectation of a smooth-flowing forward movement is at once shattered.

From the point of view of composition the scene is

even more dramatic. The sight of so many rushing figures is in itself exciting, but when one of them suddenly leaves the main throng, the audience feels, as it were, the individual state of mind more than the mass feeling. Full attention is thereby directed on this figure to the exclusion of all else, if only for the reason that he obscures the mob.

The screen can be filled for another purpose as follows: A prisoner is about to be shot by a firing squad. The victim is offered a bandage which is placed over his eyes. The audience, however, does not see the prisoner, but only the bandage which is laid over the camera lens. Then there is complete darkness until the moment of the firing of the shot, when the prisoner is seen lying dead on the ground. Substituting the camera for the victim makes the audience feel that they are actually undergoing the unbearable suspense, and thus adds realism to the scene.

The Unit System of PROJECTION

I. PROJECTOR STAND

NOW that the winter is here the amateur cinematographer's thoughts turn once again to the projection of those reels of film so assiduously gathered during the summer months. Memories of happy projection evenings to parties of friends return, but, alas, how often are these not also memories of hurried, makeshift arrangements, with their usual result of frequent "technical hitches" and so forth. For it must be admitted that the average amateur show falls very far short of professional standards and while this is in many ways unavoidable, much can be done to improve this and it is an admitted fact that, just as indifferent projection will spoil the appeal of a good film, so will proper projection enhance it.

For those lucky enough to have a large room permanently at their disposal for cine matters, the solution is easy, for then a permanent miniature cinema can be fitted up, replete with any degree of professional effect required. For most people, however, this must remain but a dream, as a living room will have to be temporarily utilised and the best made of this.

Three Units

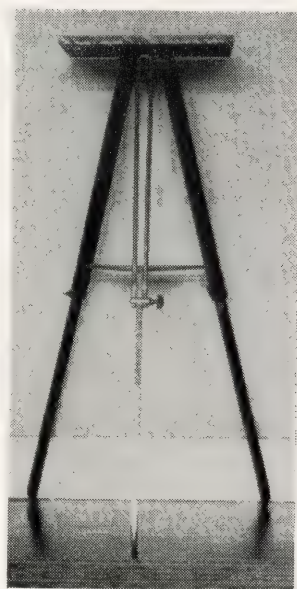
For these circumstances the writer has evolved a series of three "units," which together form a complete projection system and which it is hoped to describe in this and subsequent articles. They comprise, first, a sturdy yet inexpensive stand for projector and resistance or transformer, with room for the reels of film, secondly, a twin turntable unit for the provision of a continuous musical accompaniment via a wireless set, which does so much to add to the appeal of a silent film; and lastly, a combined screen and loudspeaker unit. By the use of these three units a room can be rapidly prepared for a show and one at that which will give the best possible chance to both films and audience.

The first of three articles describing how to make an inexpensive projector stand, a twin turntable and combined screen and loud-speaker units. Their use is to be recommended in cases where a permanent miniature cinema cannot be installed.

By Norman Dyer

To commence with the projector stand. This is of tripod form, as the illustration shows, and consists basically of an ex-government two-section tripod, made of wood with a cast iron head. These can be obtained cheaply from stores dealing in such goods, the actual one illustrated was obtained from the London firm of ironmongers, Messrs. Dyas, for the sum of 3/6, this sum being practically the only outlay. As purchased, the tripods are usually in rather a state; they should first be washed and rubbed down with sandpaper. It is then necessary to remove a lug in the head; this can be done by undoing a grub-screw, this leaving a hole through which the bolt holding the top can pass. This top piece must be of thick wood, at least an inch thick, of a size suitable for holding the projector and resistance or transformer side by side. In the exact centre a hole must be drilled, through which is passed a 2½ inch bolt, this then passes through the tripod head and is fixed with a washer and nut.

The sections should then be extended to the required height, this should preferably be as far as they will go, to raise the projector beam above the heads of the audience. A triangular piece of wood, five-ply would be suitable, must then be cut, with a square projecting lug at each



The projector stand described in this article.

Readers' FILMS Reviewed

All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Ten Best Films Competition, 1938. The 1937 Competition closed on December 31st, 1937. Details concerning it are given elsewhere in this issue. Ten handsome plaques are awarded annually for the year's ten best films. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 300/304, Gray's Inn Road, London, W.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

SEED TIME AND HARVEST. By J. S. LAWRENCE. 700 ft. 16mm.

This film is designed as a documentary of farm processes, but while pictorially it is very pleasing, the documentary form is not in evidence. The author has something of the poet and artist in his make-up. His shots of trees against the skyline, of tiny figures of horse and plough in a flat stretch of field, of tangled hedgerow flowers, of sportive lambs, are quite striking, but the fact that he makes so much of them indicates that his approach is that of the imaginative town-dweller and not of one who knows the land.

We are reminded of passages of Adrian Bell's "Corduoy," a story of a town-dweller who became a farmer, which aptly illustrate just how "Seed Time and Harvest" fails as a documentary film. At his first attempt at harrowing Bell recalls the poem of Hardy's:

Only a man harrowing clods
In a slow, silent walk,
With an old horse that stumbles and nods,
Half asleep as they stalk.

Yes, it makes an effective picture. But why the belittlement of the word 'only'? asks the author. "Had Hardy ever done any harrowing he would not have written a stanza suggesting that man and horse alike were half asleep and vacant, that they just walked on and on, no matter how or where. He would have found, as I have found, that, despite appearances, one's mind is kept fully occupied seeing that none of the work is missed, that one does not overturn the harrows, that none of them is clogged or caught up in one another. Stumble, yes; but that has nothing to do with drowsiness, but the unevenness of the ground: in fact, one has to be particularly nimble-footed to keep one's balance.

"Hardy, I saw, despite the legend of his rural understanding, had the non-ruralist's attitude—that of one who had not gone to the heart of the matter, the attitude of 'only.' Only a man harrowing, only a man ploughing, only a man guiding a

manure-cart through a gate. And if the stranger tried he would overturn the harrows, knock down the gate-post and smash the plough . . ."

Although the good maker of documentary films needs to have something of the poet and artist in him, his primary concern must be to analyse and explain, refining the result by the exercise of his artistic faculties. He should see to it that the various processes are shown effectively; he can, if he wishes, put a poetic interpretation on them, but those artistic touches must have direct reference to the theme. The really successful movie-maker, indeed, is he who can transmute the ordinary and show beauty in the commonplace.

The 'Conscious Pleasure'

To quote Bell again: "As three of them bent over the dressing-machine, roughly cradle-shaped, and the fourth knelt making some adjustment to it, at a glimpse it might have been some old mystery play they were engaged in, I thought, with beams arching into a Gothic vista above them . . . I had only this more conscious pleasure in things than these men—of catching in the cloistral gloom of cowshed or stable those gleam-lit attitudes of strength and patience which the old painters turned into religious masterpieces." It is this 'conscious pleasure,' the mark of the keener intellect and wider education (not necessarily school education), that distinguishes the work of the best documentary film makers.

If we were making a film of the processes mentioned in the quotation above, we would take care to show that

the dressing-machine was indeed cradle-shaped, we would show why the three men were bending over it and what the fourth was doing, but we should also permit ourselves an 'atmosphere' shot that would express, as best as we could manage it, the suggestion of the Gothic vista and the grouping of



A few shots of this type lend 'atmosphere' but, if your film is a farm documentary, be careful that there are not too many of them. See review on this page.

figures that might have been lifted out of an old canvas. The mistake would be to try to fit the men into the Gothic frame and to attempt to show everything from that standpoint.

There is certainly a place in a film of this kind for shots of trees against the skyline, of tangled hedgerow flowers and so on, but only as subordinate 'atmosphere' shots, not as the main theme of the film. "Seed Time and Harvest" does not wholly succeed because, it would seem, the author is impatient of self-discipline. The film scurries along raggedly (due to faulty continuity) until a striking pictorial shot is reached. This is then lingered over, then more scurrying until the next and so it goes on. The meat of the film is, or should be, in the parts that are scamped. Exposures are uneven, and as we have indicated, construction is inadequate. One remembers with pleasure a number of very beautiful shots, but scarcely anything at all of the processes that go on from seed time to harvest.

NORTH DEVON AND EXMOOR.

By REMBRANDT PICTURES. 300 ft. 9.5mm.

The credit title of this film, "Rembrandt Pictures," is very good; it is almost as decorative, but not quite, as the main title. It not infrequently happens in amateur films that the credits are better than the main title—a mistake, of course, for the main title should certainly live up to its name. Possibly you may instance, in refutation of this, the trade marks of London Films, Radio Pictures, M-G-M and the rest. Yes, but these serve a more vital purpose than the average amateur credits.

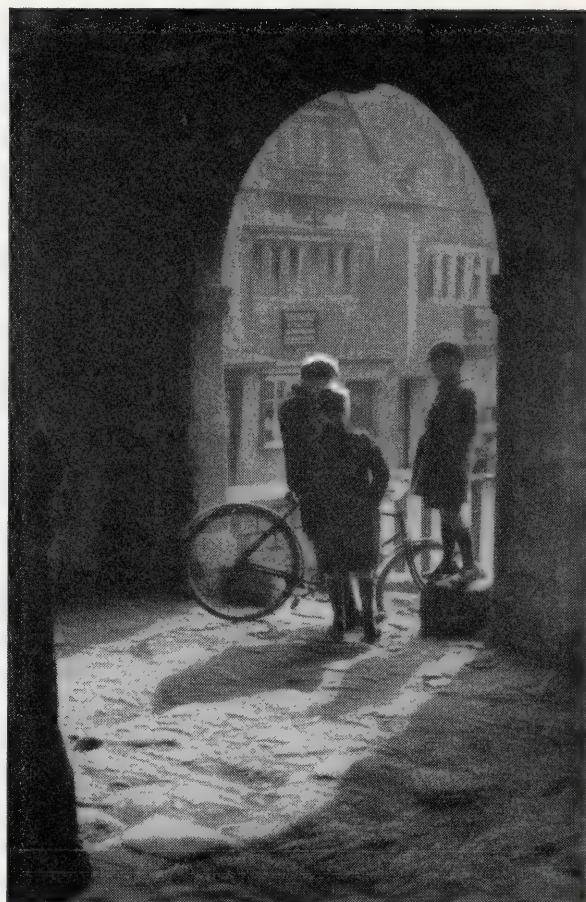
The Professional 'Credit'

Films by several companies may be in the same programme so that a distinguishing mark is needed. It is an indication of the type of entertainment that may be expected. We can be reasonably confident that a comedy under the aegis of Warner Brothers will be a quick-firing, snappily cut affair, that the M-G-M lion will sonorously announce a film possibly stuffed with top-line stars and certainly notable for its photography. The audience comes in time to recognise the qualities peculiar to the various companies and their patronage is largely determined by their preferences for certain of those qualities.

It is rare indeed that the amateur film is shown in company with other amateur films; outside the projection evenings of the clubs a mixed bag of amateur films is seldom seen. The over-elaborate credit therefore appears as somewhat pretentious and inevitably invites comparison, which it cannot stand, with the professional film. This is not to say that credit titles are not recommended. The amateur movie-maker is a complete film company in himself and it is just as well to let the audience know that. But inform them with suitable modesty.

The Amateur 'Credit'

One's attitude should be not "I am John Brown and this is my film, 'Murderous Moments,'" but "This is 'Murderous Moments,' by John Brown." If the film is at all well done it will express your personality clearly enough. And if it is not well done then the least said about it the better.

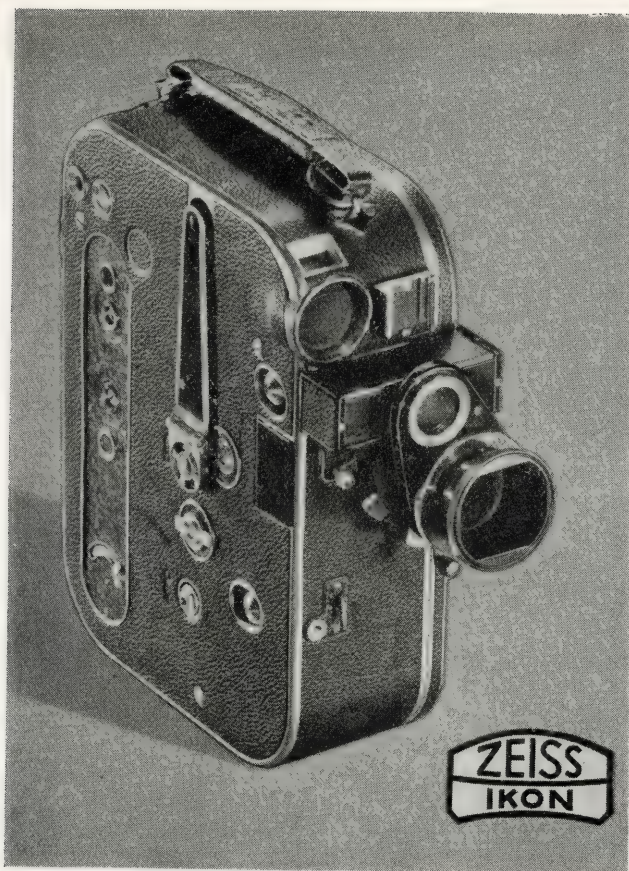


A pleasantly seen viewpoint, but one shot through an archway is enough for one film. Repetition can only stultify the effect and points to paucity of imagination.

We have seen introductions to films which were an exhaustive catalogue of the astonishing achievements of their producers: John Brown presents 'Alone I Did It'; from the story by John Brown; scenario by John Brown; photography by John Brown; edited by John Brown and then—the final triumph—directed and produced by John Brown. It would not be entirely illogical to include photographs of John Brown's parents since they share some of the credit for having produced him.

If you are human enough to want the audience to know that the film is all your own work, convey the fact as discreetly as possible. In one film we saw recently the names of the various departments undertaken by the producer—camerawork, editing and so on—slithered rapidly on to the screen from the four corners, to be quickly superseded by the author's name, reproduced quite small. The point is that the whole thing was done quickly; there was no lingering, no heavy underlining to emphasise how clever the producer was in doing everything himself.

A comedy we saw some time ago made capital out of the Pooh-Bah activities of the person who made it. Immediately after the main title came a medium shot of a classroom; but although the pupils were dressed as small children, their average age must have been about eighteen. Followed a close shot of the schoolmarm, formidable in pince-nez. She begins to interrogate the class. S.T.: "Who's responsible for this film?"



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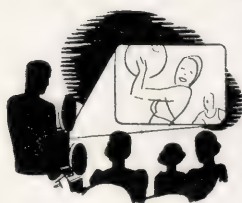
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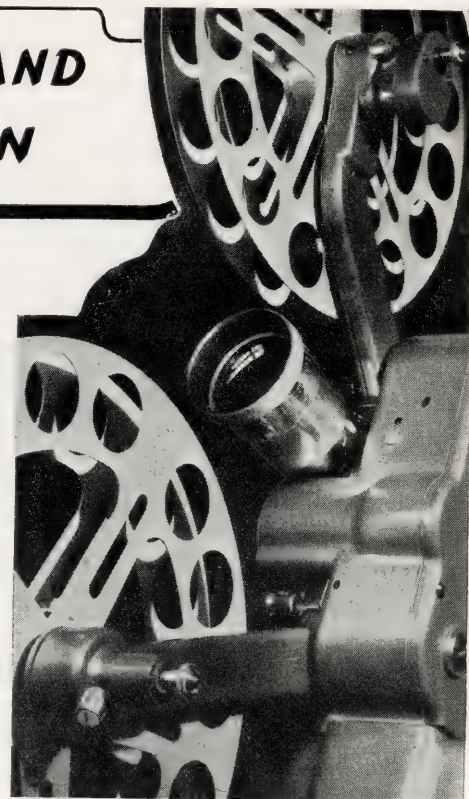
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Some Notes on Documentary Films

(Continued from page 573)

Shot of 'small' girl flinging up her arm and saying breathlessly, "Please miss, Willy Fisher." "Who did the camera work?" "Please miss, Willy Fisher." "Who did the editing?" "Please miss, Willy Fisher"... and so on through the gamut.

At last came a shot of Willy Fisher, smirking beatifically. "Come out to the front of the class, Willy Fisher," says teacher. Willy advances importantly and is at once lugged over the teacher's knee. She wields her cane vigorously. Willy's beam is presented to the camera and on the back of his white shorts are seen the words: "Our story concerns a pair of trousers."

Before we leave this subject of credits, remember that if you do not care to advertise yourself extensively and are content with a moderate reference to yourself, the most important credit is 'Produced by,' not 'directed by' or 'edited by.' In the professional film, of course, the most important personage is the director, but in the case of the amateur who has to do everything himself, the fact that the film is produced by him over-rides everything else, for the production includes the direction, editing and the rest.

Now to our muttens. "North Devon and Exmoor" opens with a sub-title, "Exeter Cathedral," followed by some quite good shots of it. But it is a poor beginning. The main title indicates that we are to see some aspects of the countryside and while the cathedral is certainly an important aspect of it, it is too definitive. A more general approach is needed. We should be led more gently to the matter in hand, for this is not a film of Exeter Cathedral.

An essay on North Devon and Cornwall might quite well begin with a reference to the cathedral: "For centuries the gargoyle has stared out in stolid never-ceasing wonder at the vista of gorse-dappled slopes that approach almost to the foot of the cathedral. But as if awed by its solemn immensity, its austere aloofness, the bushes flamed less defiantly the nearer they came to

the grey stone . . ." But the essayist would not start off bang with an account of the cathedral if his main purpose was to describe the countryside.

Incidentally, the maker of documentary films should not ignore the work of the well-known essayists. The wanderings of Hilaire Belloc on his mythical horse, Monster, for instance, can suggest much picturesque cine material to the imaginative worker, who should

not be shy of 'fine writing.' A simile can often be translated most effectively into pictures. One could not, of course, show the defiance, or lack of it, of the gorse bushes in the somewhat laboured passage above, but more tangible metaphors and comparisons cry out for filmic metaphors. Such a sentence as "The two old ladies waddled frantically down the lane for all the world like a couple of ducks in precipitate flight to a pond"

may conceivably strike the reader as apt, but he would not think it funny. Show the identical thing in pictures and the chances are he will think it most

amusing—an example of the compelling objective reality of the cinema.

We suggest that the shots of Stoke Cannon and other parts that come after the cathedral sequence should be advanced to first place. It should not, of course, be thought that an embracing long view is the only way of opening a scenic. It is certainly a very satisfactory way, but the subject and the awareness of the cameraman dictate the treatment. One might begin a scenic with a shot of a bird on a bough, follow it as it flies off and so make a smooth transition to a long shot giving an embracing view of the countryside. But if a detail is chosen it should preferably be something comparatively insignificant; it would be a mistake, for example, to begin with a close shot of the carving over one of the doors of Exeter Cathedral.

"The wind is in a playful mood" is a poor title. The pictures show us that. It is very probable that the



The somewhat forlorn figure with the umbrella makes the picture. Without him it would be rather dull and featureless, demonstrating once again the value of 'human' interest.



A Worthwhile Cine Subject

(Continued from previous page)

a confession of weakness to give information that is not obvious but could be if the picture were better.

One shot to one sub-title is not enough. We get a shot of a goat, preceded by a sub-title: "This fellow evidently liked being photographed." It is unwise, too, to draw attention to the fact that the audience is seeing a series of photographs. They should not be aware of the camera because for the time being the camera is their own eyes. There are other shots of goats later on and this particular shot could be included with them, but without the sub-title.

The author has made a real attempt at film production. Pictorially, it is most effective—nice steady shots, good quality, but it is far too scrappy owing to the inadequate continuity. It is somewhat too remote, in the main a series of views, though good views.

FOR THE HOUR OF NEED. By E. W. MANNING. 300 ft. 9.5mm.

The work of a fire brigade is an excellent subject for cinema: movement, imaginative angles and cutting should be inherent in such a film. But the finest subject can only be dull if it is unimaginatively treated. And we fear this film is rather dull. The treatment is too objective, the subject not sufficiently dramatised; it is far too leisurely presented.

Bricks Without Straw

A typical instance is the sequence of the man running to give the alarm. He trots up as unconcernedly and with as much circumspection as if he were trotting home from business. Quick cutting cannot vitalise such a sequence if the material does not lend itself to such treatment. One cannot, for instance, take a foot out of the middle of the shot of the gentleman ambling along to give the alarm, for to do so would merely cause him to take a sudden leap and the suddenness would not excite the audience; it would only puzzle or irritate them.

Certainly one flaunts the laws of time and space in movie-making, but one does it with discretion so that the rupture is not obvious. The beginning of the shot could possibly be cut, but the only real way out of the difficulty is to film the sequence again.

Suggestion for a Quick-Moving Sequence

One could have a series of very short shots—little more than flashes—as follows: smoke issuing from window—expression of alarm on a person's face as he bawls: "Fire!" (big close-up)—big close-up of someone else as he hears the warning—smoke from the window—second man starts to run—first man yelling out—the fire alarm—smoke from the window—second man's feet scurrying along—smoke from the window—several pairs of feet running—the fire alarm—first man still hoarsely shouting—long shot showing the fire alarm

prevalent habit of explaining in words what is obvious from the pictures is largely due to the often fatuous commentaries to short professional scenics and documentary films. The commentators do not seem to appreciate the blessed virtue of silence but are constrained to wax enthusiastic over everything, from a daisy to a sunset. It cannot be emphasised too much: let the pictures tell the story. "Minehead—general view" is a much worse title, but "Porlock offers us these views" is at least an indication that the author is conscious of the intellectual poverty of the other titles and is trying to be different. Even so, it is not particularly happy. It is the word 'views' that is wrong. Anyone but a blind man knows they are views. But the audience probably does not know that they are views of, or from, Minehead or Porlock. That is the information that has to be conveyed.

Bold close-ups give a film vitality. Without close-ups it is invariably remote.

Do Not Explain the Obvious

If we say something like: "From Porlock Hill one can see for a radius of fifty miles" then we have told the audience that the view is indeed from Porlock Hill and we have also told them something not readily discernible from the pictures. But it would be a mistake to say: "On fine days one can see the 'Pig and Whistle' Inn fifty miles away" if the Pig and Whistle is not clearly seen in the picture. For while one should aim at giving information not obvious from the picture it is

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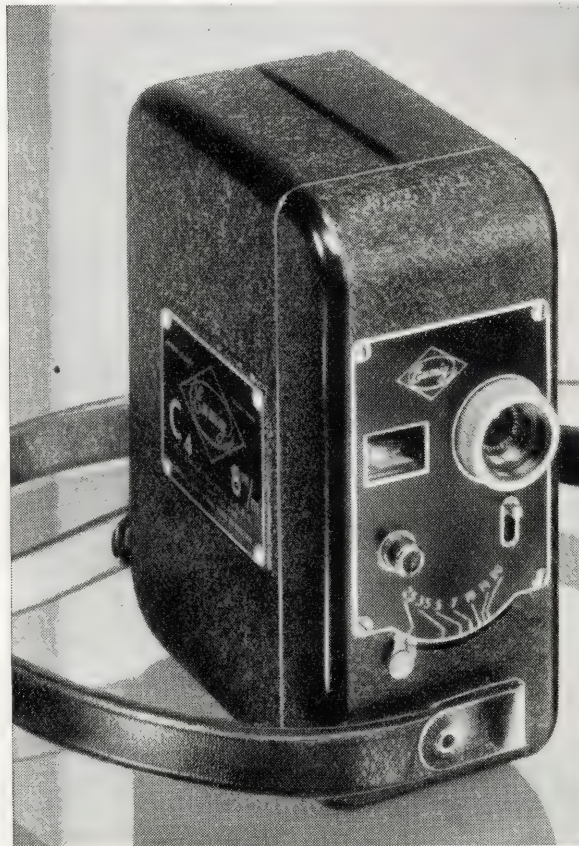
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right at the end of the street, people in the foreground running to it—smoke—feet running along—window being opened suddenly, somebody looking out and withdrawing her head quickly—the fire alarm—the glass being smashed—cut to sudden belch of smoke from the burning building.

The whole of this sequence would take no more footage than would be used up by religiously following a man along the street as he runs to the fire alarm. It is better cinema, too, because if we carefully follow the man we are inevitably concentrating attention on him, but it is not the man as a person with whom we are concerned, but merely as someone who runs to give the alarm. The treatment outlined above has a greater suggestion of urgency about it; the long shot, following on the close shots, introduces a slight element of suspense in conjunction with the repetition of the shots of the smoke.

Concerning Sub-Titles

In one part we are shown the extinguishing of a fire in a bucket. But the angle is the same throughout, so that what should be quite exciting is merely static. The sub-titles are well lettered but their literary content is poor. One reads: "Another machine allows them to use more water." It is true we see the machine, but just how it allows them to use more water is not explained. It should not have been difficult to have shown this pictorially.

It may be, of course, that the producers mean that the other machine allows the fireman to use more water for the simple reason that you can get more water from two machines than from one; but if this is the explanation then the use of a sub-title to explain the obvious is to be deplored. Another title runs: "Their (the firemen's) special knowledge is invaluable at fires . . ." But of course it is. To tell an audience something that is quite obvious to them is to insult their intelligence.

"For the Hour of Need" is a disappointing film, but the subject offers so many opportunities that we suggest the author tries again.

Over-Run LIGHTING Equipment

(Continued from page 560)

in over the roll on the bottom of the flour-dredger and so hold the two halves together. In order to complete the joint and prevent the two halves from pulling apart, as they will very easily do, due to the softness of the metal, a piece of phosphor-bronze of a short section of clock-spring, is sprung into the bottom of the flour-dredger inside so as to hold the turned-in tongues firmly in place.

These lighting fittings will hold the new 150 watt lamps which are now available at some of the chain-stores, and give a very evenly diffused light over an area of about 4 or 5 feet. Even the little tag on the dish cover can be made to serve a useful purpose since it does admirably for holding a circular "silk" or diffusing medium over the lamp.

Figures 4 and 5 show how an over-head light may be

constructed from an ordinary galvanised household bucket. This, together with the metal lamp-holders used, may also be obtained at the stores for very small sums. This piece of equipment is designed to hold three 150 watt lamps, and the method of connecting is shown in Figure 5. The three lamp-holders are set out equidistantly round the circle formed by the depression in the bottom of the bucket. A piece of rod, threaded at the end, serves to form the hook upon which the fitting can be hung from the ceiling. At the same time it also serves to hold the three way connector in which the three-core cable terminates. From the outlet end of this connector the lampholders are wired in parallel, while the third wire (white) in the supply cable is connected onto the metal of the bucket, so earthing everything, including the lampholders.

While this fitting may appear more humorous than practical, it will be found to be exceedingly efficient in use, and makes a very fine top-light for moderately big sets. The handle should be removed, and the ears upon which it is fitted can then be used for holding a diffusing screen if such is required.

The SHAPE of FILMS to Come

(Continued from page 561)

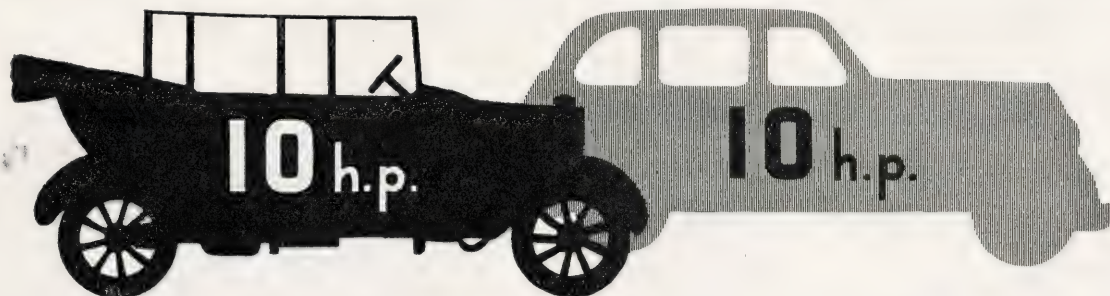
dive backwards out of water on to a spring-board; that is the comic use. In the same way that "The Fall of the House of Usher" was filmed in slow motion to give a weird effect, reverse motion would give a grotesque effect to the following shots:

The normal shot: A long table set for dinner, at which a number of people are seated, talking animatedly. From the end of the room a butler advances, carrying a steaming tureen. He brings it to the head of the table and sets it down. Filmed in the normal way, there would be nothing strange in this shot, but consider how it would appear with the camera run upside down and the action altered thus:—

The scene as before, but with the butler at the head of the table, and the tureen on the table, the people still talking. The butler picks up the tureen and walks backwards out of the room. When projected, the butler enters with a strange uneasy walk, the smiling conversation becomes full of sinister glances and awkward gesticulations. An atmosphere of crookedness pervades the scene.

In many shots it would not even be necessary to alter the action, e.g., Scene: a girl sitting in a chair; by her side is standing a man. In the background is a door slightly open. The man bends down to kiss the girl and as he does so someone looks in at the door, smiles, and withdraws as the man stands up. Filmed with the camera upside down, and projected the right way up, the film proceeds as described but again something about the shot is queer.

Gradually, though, these technical tricks must exhaust themselves, for they become standardised and the films of the future will have to concentrate more on straightforward photography and better literary value of the content of the shot.



WHAT HAS MADE THE DIFFERENCE ?

They are both 10 h.p. at approximately the same price yet the performance of the modern car is such that it makes its ten-year-old brother appear to be half-way back to the stage coach. Everyone knows that the improvement is there—but they do not altogether realise the careful experiment and research that has brought the improvement about. There is a vague romantic version, that more or less assumes that progress is inevitable and more or less grows itself—yet the car engineer knows only too well the technical skill and scientific research that has been necessary to accomplish the improvements. And so it is with all mechanism; great improvements are built up on minute adjustments and an incessant search for new and better ways to eliminate the tiny flaws existing in the prevailing apparatus.

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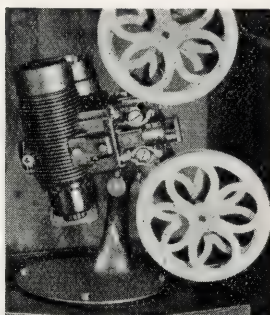
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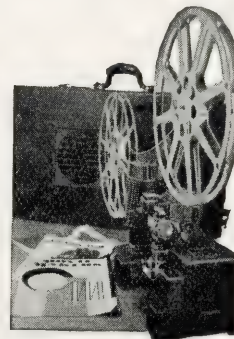


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Technical Features of Some

C This critical survey of the more important among the current releases of professional films appears regularly in "Amateur Cine World."

By

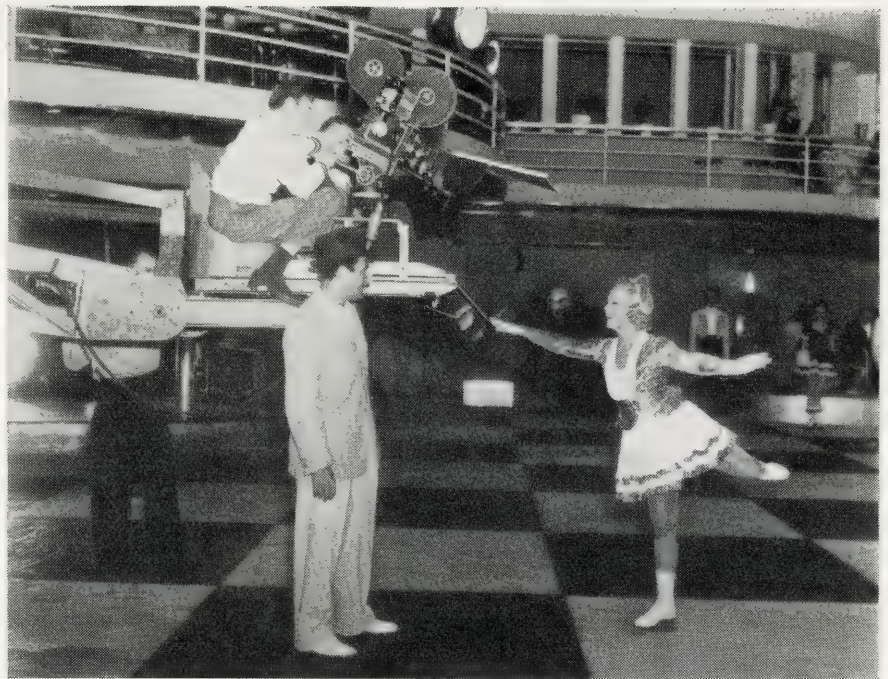
A. VESSELO

THE success of the film about Pasteur has now led the same producers to give us a film on the life of Emile Zola, the famous French writer. The two films are closely related—not merely because that excellent actor, Paul Muni, takes the leading role in both, but because of their parallel approach to historical fact. For, at a time when the filming of history is very popular, it is a mistake to under-estimate the number of different possible methods connected with it: only few are capable of creating a good film and fewer still are capable of presenting authentic history.

Pasteur and *Zola* both deal with comparatively recent history, which diminishes the danger either of excessive archaism or over-modernisation; they are primarily biographical, that is to say, their central figure is himself historical, not fictional and they are concerned to dramatise rather than romanticise, which means in practice that they do not introduce a formula love story. The last point should be emphasised; and it is worth noting that whereas *Pasteur* has only a very minor romantic interest, *Zola* to all intents and purposes, has none at all. The drama is built up instead—entirely rightly—round the character's work and circumstances. Only in this way can a great historical figure be made to live for us and overcome the tremendous handicap of an actor's make-up.

Thorny Problems

Such a film, covering a long period of time and the development of a character in detail, has many thorny problems to face and it would be stupid to ignore the weaknesses they cause, however good the film as a whole. Thus, in attempting to show how Zola came to write 'Nana,' the picture gives us just one or two brief scenes of Zola meeting and conversing with one particular street-walker and we have to imagine that this was enough to give him his idea. Zola's general contact with the Paris underworld, the gradual working-up in



A production 'still' from "Lovely to Look At," current release reviewed in this article. The film features Sonja Henie.

his mind of the idea of a damning exposé are not really given us at all.

Similarly, with this book on the French coal-mines: one curt scene of Zola at a mine-head has to suffice for motivation. Once again we find here the cinema's perpetual difficulty of having to indicate the gradual and complex interweaving of events and motives through a limited number of sharply concrete incidents. Every director must try anew to solve these problems for himself.

Time-Lapse

With regard to time-lapses, it is necessary to point out that the interval between Dreyfus' return from Devil's Island and his reinstatement in the army, which in the film is vague, and might perhaps be a month or two, was actually seven years! Here is quite clearly a fault. History must be accurate or it is simply misleading; while an unspecified time-lapse (without some positive statement of the length of time) can only be used where attendant circumstances leave no doubt as to its approximate duration.

But *The Life of Emile Zola* remains without question outstanding for its mass-effect upon us—for the significance of its theme and the sincerity and force of its portrayal. The heart of the film is, of course, the Dreyfus affair and in this there are several passages which are vastly impressive. It is difficult, for instance, to forget the scene where Dreyfus, basely convicted of a crime he did not commit, is shamed and stripped of all his honours in the presence of a screaming and vindictive mob.

Even those who do not ordinarily care for film-operettas in costume should find themselves held by *The Firefly*;

February Releases

and when one adds that it lasts for two hours and a quarter, that is praise indeed. There is something full-blooded about this film, about the variety of its movement and incident, the scale of its background, the intensive skill of its continuity, which makes it live and minimises its artificialities. If you believe that there is only one particular kind of film and one particular kind of technique, which is 'good cinema,' then after seeing this you may not be quite so sure.

Let us concede, first, that this is not the 'perfect' film and has its fair share of operetta-ish failings. So you will find present the usual gay drinking-scenes, with army officers waving about drinking-cups in time to the music—obviously empty cups, since however much they are waved nothing ever slops out. And there is one moment of indescribable pathos, when in the middle of a terrible bombardment, which all but



Another shot of "Lovely to Look At" in the making.

kills her, Jeanette MacDonald suddenly and startlingly bursts into song. This outburst rudely breaks the spell—but one has at the same time to observe that in most films of this kind there is no spell to be broken.

In general, the picture's strength is largely in its construction and in its emphasis on action and the subordination of the less important elements. Symbolic of this is a scene in a prison cell between hero and heroine (secret agents for opposing armies), where the heroine spiritedly explains how she has circumvented the hero's efforts. We already have a shrewd idea of what has been happening and in the ordinary way an explanation at this point would be a static break—while nevertheless it can hardly be left out.

Very cleverly the capacities of the sound-track are brought to our aid; and while the girl talks, the guns of war are heard in the background, first far off, then

(Continued on next page)

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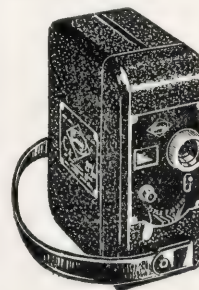
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8659	Siemens Model C. Cine Camera, f/1.5 20 mm. Meyer Anas. lens. 4 speeds. Leather Case. Price .. £37 10 0
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February Releases

(Continued from previous page)

nearer and nearer, telling us plainly that her side has broken through. The foreground and the background each claim just the right part of our attention and the static break is avoided.

Some of the musical sections, too, are admirably manoeuvred: notably in the ride over the mountains, where the rhythm of the central melody is shared in intercut shots between the singing horseman at the side of the coach, the perky little boy on the driver's seat playing his tin whistle, the heads in the coach bobbing automatically in time, the horse's clippety-cloppety hooves and so on—a very good piece of musical screen-analysis, with a remarkably good tune to work on.

In the new Sonja Henie film, *Lovely to Look At*, occurs a rather interesting example of a well-known comedy device. Sonja Henie, about to give a solo skating performance for the first time at a large hotel, tells her uncle in her dressing-room that she is afraid the excitement will make her faint. "A Dornik never faints," says her uncle (Raymond Walburn) impressively. The camera pans across from him to the doorway as she goes out. The door closes behind her and a moment later a clattering sound is heard 'off' as of things being upset by somebody falling. The camera pans again—not out of the doorway, as we might perhaps imagine, but back to Uncle Dornik, collapsed in a swoon on the floor.

Comedy always relies to a considerable extent on the technique of the unexpected and here we have both camera and sound-track employed to enhance the effect.

Odd Shots

ILFORD LTD. announce that they are now supplying Selo 9.5 mm. Reversal Film on 50 ft. and 100 ft. spools for use in spool-loaded cameras, such as the Argus, Ditmar and Paillard. Prices (which include processing): 10/- for 50 ft. spools and £1 for 100 ft. spools ... Zeiss Ikon A.G. of Dresden have received two "Grand Prix" for their products exhibited at the Paris International Exhibition last year: in Class 14, photography and cinematography and Class 2, optics. Besides cameras, Messrs. Zeiss Ikon exhibited in Paris sound film projectors for cinemas and a number of scientific instruments ... From J. Clifford Todd, Grange, Errol, Perthshire, comes a new 12-page brochure on the well-known Todd tanks, home processing and the services the firm offers. With a view to "eliminating the merely curious," applicants are asked to enclose 3d. to cover cost and postage. ... Will readers who have "The Amateur Cinematographer's Diary for 1938" kindly note the following misprint. The frequency response of Marshall Type "B" sound equipment is given as 900 to 1,000 cycles; it should, of course, be 90 to 10,000 cycles. ... J. H. Dallmeyer, Ltd., 31, Mortimer Street, Oxford Street, London, W.1, announce a new series of projection lenses (f/1.65). A copy of the leaflet detailing them will be sent on request. ... Mr. Donald W. Aldous, Asst. Hon. Secretary of the British Sound Recording Association, sends us the first issue of the Association's Journal. Contents include "Sound Recording on Cine Film," "An Amateur Talks" and "Practical Demonstration of Disc Recording." Problems of amateur talkie production are to be dealt with in later issues. Copies of the Journal, price 1/- each, can be obtained from the Association at 44, Valley Road, Sandilands, Kent. ... Wallace Heaton, Ltd., 127, New Bond Street, London, W., have issued a very useful and comprehensive Catalogue of "Up-to-Date Substandard Cinematograph Apparatus, Sound and Silent." Its 60 pages are a valuable guide to the cine equipment now on the market. It is free, of course.

Unit System of Projection

(Continued from page 571)

corner. This is then fitted at the junction of the two sections, the lugs fitting in between the sides of the top section and resting on the top of the lower. If it is desired to keep the stand permanently erected, this piece could be screwed in position with a screw through each lug, otherwise the lugs can be simply a sliding fit in the top section.

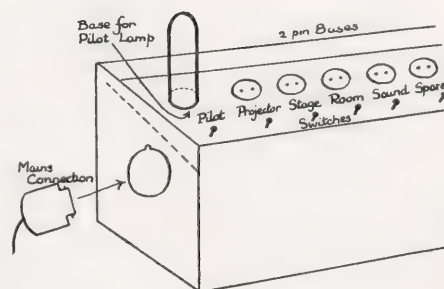
This completes the actual construction, although an edging could be fitted around the top to form a sort of tray if desired. The whole should then be painted or stained, in the writer's case the woodwork is stained with a reddish-brown varnish stain, the metal parts being picked out with black enamel and the effect is certainly quite pleasing. In use, of course, the projector and resistance or transformer are placed on the top, the films to be shown in order on the triangular support, thus everything is at hand. With regard to the firmness of the stand, it may be remarked that machines ranging from the comparatively light Pathe 200B to heavy 16mm. machines of the Victor and Bolex class have all been used on it with equally good results.

It should be noted that the ends of the tripod legs are finished off to a slightly rounded point. If there is any trouble with slipping on a highly polished floor it would probably be advisable to add rubber feet. These, which can be obtained from any ironmonger, could best be fitted by sawing off each end square about one inch from the end, and then affixing the rubber tip.

In the next article it is hoped to give constructional details of a twin-turntable gramophone unit.

He Built a Home Cinema

(Continued from page 569)

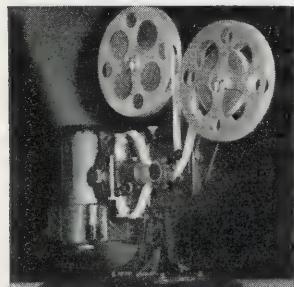


A useful control panel. When out of use, lamp and mains lead pack inside. Panel is sunk so that all fittings are a little below the top, this making for ease in packing.

The panel carrying plugs and switches is sunk and sloped sufficiently to enable it to be packed conveniently without projections and the mains cord and pilot lamp are packed inside the control box. I have purposely avoided too many details or developments of the main ideas as, once the general outline is appreciated, readers will soon be able to adapt this to their own particular needs. One more word, perhaps. A good stage could be built round the window frame as a semi-permanent fixture. The screen could roll up out of sight and the curtains could be the curtains proper. I think the idea will be quickly grasped.

(Descriptions of readers' home cinemas, illustrated with photographs, are in preparation and will be published in early issues of "Amateur Cine World.")

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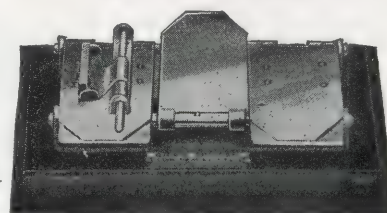
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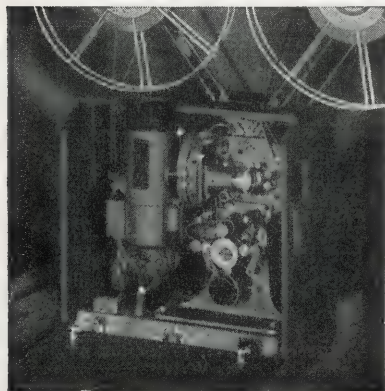
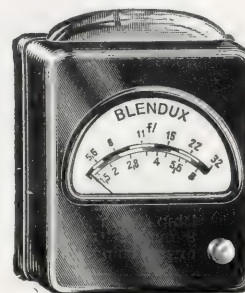
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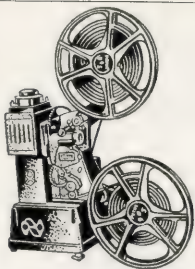
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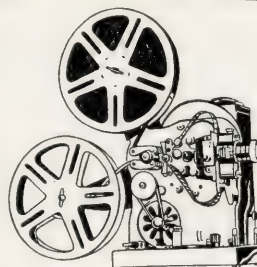
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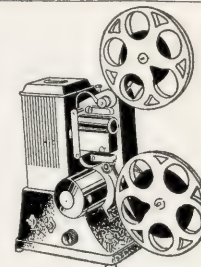
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GORSE-DEVRY CINEMAS

Mr. Bennett Replies

To the Editor, "Amateur Cine World."

Sir,—I have read with considerable interest your review of my new book "Cinemania" in the *Amateur Cine World* editorial for January. On the whole, I think you treat the work very fairly and display a true "sporting spirit" towards me and my perhaps somewhat heterodox theories and I must congratulate you upon your slashing controversial style.

There are, however, just one or two points in the review which seem to call for comment on my part, lest they might, otherwise, give rise to wrong impressions.

We are Not Alone

In the first place, although you state that "it is plain that *Amateur Cine World* is cited as one of the chief offenders" in the case I make out for amateur film-plays *versus* "interest" and documentary pictures, this is not strictly correct. I had not your journal specifically in mind as an "offender" when I wrote in my book, that "Much the same attitude (i.e., opposition to amateur film-plays) is evinced in the editorial policies of certain amateur film-magazines and periodicals."

It is true that I have been a reader (and admirer) of *Amateur Cine World* ever since the publication of the first number, and am, therefore, fairly familiar with your views on most subjects connected with the *Amateur Cinema*; but if, when penning the sentence

The Editor is glad to offer an open forum for the expression of readers' views but does not necessarily endorse the opinions expressed.

quoted above, I had *Amateur Cine World* in mind, at least it was there in company with not less than three other well-known publications and quite a host of books dealing with amateur cinematography; and I was mentally apportioning my criticisms between them all. At the same time, I cannot fail to appreciate the compliment implied by the fact that you treat my views sufficiently seriously to devote the whole of your leading article to an analysis of them.

In the second place, it would distress me to feel that, through your mentioning the fact, I allude, in "Cinemania," to the views and work of Mr. Alex Strasser and Mr. Andrew Buchanan, it might be thought that I am in active disagreement with either of these knowledgeable gentlemen. As any reader of my book must realise, I hold their opinions in the highest respect; and though I do venture to differ with them on such questions as film-plays *versus* documentaries, and comedies and farces *versus* serious, ambitious dramas, there is nothing cynical or hypercritical about my references to their arguments—for which, indeed, there is, on many counts, a great deal to be said. But, after all, we are all entitled to our convictions,

providing they are the outcome of genuine experience, and that, above all, we know how to express them courteously.

The fact that Mr. Buchanan's name, for instance, crops up on several occasions throughout the 420-odd pages of "Cinemania" is proof positive (if such were needed) of the esteem in which I hold him; and that esteem was best expressed, perhaps, when, in one place, I wrote that "I regard him as one of the most talented exponents of the Cinema in England." Likewise, my comments to the effect that Mr. Strasser is a "renowned authority on amateur film production" and that Mr. Buchanan is "all-wise," were set down in perfectly good faith as a candid statement of my attitude towards their writings.

The Attitude of the Novelist

My third point is that I consider that, when criticising my "case" for film-plays, it would have been, perhaps, fairer to me had you made it clear to your readers that "Cinemania" is, first and foremost, the work of a professional novelist and critic and *not* of a film technician. That I can, in actual fact, claim to possess some technical experience and a constructive knowledge of films that goes back over many years, is incidental to the main argument.

Naturally, a writer of fiction or plays would tend to regard any other art form as

(Continued on page 587)

COMPARISON..

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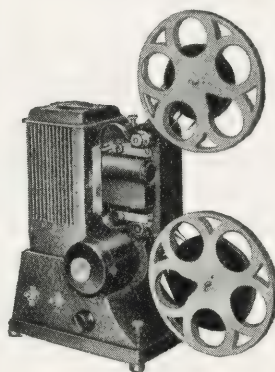
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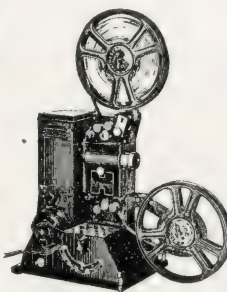
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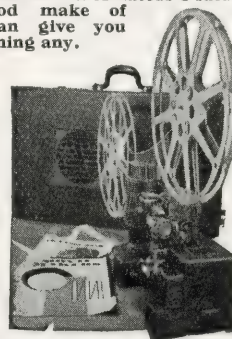
our early professional film productions "The Life of Charlie Peace." A copy of this film, taken in 1903 by the founder of this Company, the late Mr. Frank Mottershaw, has been found by the British Film Institute and it is one of the first "story" films produced in the world. They have kindly offered to let us have a 16mm. copy of this film which we shall be pleased to show any of our customers who can call and see us. SPECIALIZATION is what you want and our staff have the great benefit of all this accumulated knowledge of Professional Cinematography plus a keen mental outlook on the Amateur's future requirements. Our stock includes every good make of Apparatus so that we can give you unbiased advice concerning any.



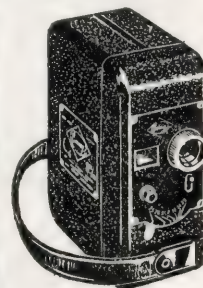
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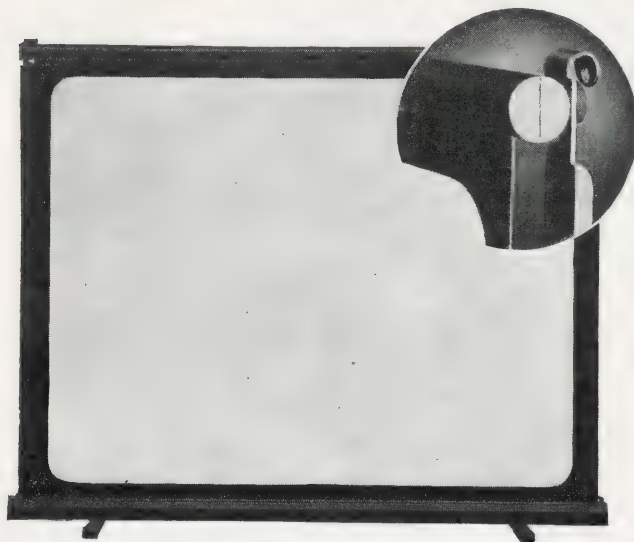
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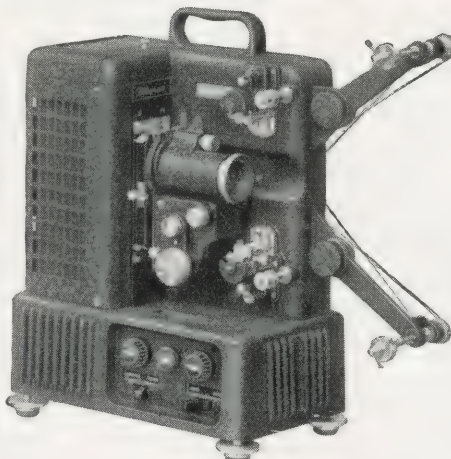
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January Issue



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Letters to the Editor

(Continued from page 585)

creative, principally when it was creative along the lines with which he personally is most conversant—I'm afraid that attitude is in the nature of the beast and can't be altered. But there are degrees of "creation," admittedly; and a novelist would, when making films, probably choose (if only for the sake of simplicity) to deal with imaginary people and emotions and crises and dramatic situations, rather than attempt to evoke such emotions and situations artificially out of material that does not strike him as being quite so obviously adapted to the purposes of such creation.

The Point of View

In other words, an author film-maker like myself, as opposed to a film-maker who was not an author, would prefer to create a picture entirely out of his own head and his own experience of life, rather than try to build it around some given subject. And in the documentary sphere, at any rate, many subjects which might attract the amateur who was not a writer would, I know, fail to attract an amateur who was.

It all lies in the point of view. The man who spends his life weaving stories for a living would, naturally, tend to think of films largely in terms of stories. But the man who spends his life in an engineering workshop would tend to think of them in terms of engineering. Therein lies the secret of my personal bias in favour of film-plays; and that is, I think, the point that should have been made very clear in the review of my book, for it explains much that otherwise remains unexplained. Incidentally, the fact that I devote the major portion of a very long chapter to a survey and appreciation of documentary films demonstrates that—the purely literary aspect apart—I am keenly conscious of their value from other aspects.

Finally, oh, why, my dear sir, were you impelled to draw attention to that "shockingly bad beard" I am seen wearing on Plate XXXIII? If you but knew what I had endured in the way of physical torment on account of it (it took four lavish applications of Secotine to keep the wretched thing even partially in place on my countenance!)

you would, I feel sure, have spared me that "unkindest cut" of all!

ALFRED GORDON BENNETT.

EDUCATIONAL FILMS

Sir,—I should like to intrude in your columns to put forward a few views and opinions regarding educational films. The present position in the commercial production of these films seems to be very critical. The school 'market' at present is not sufficient to promote the production of these films in large numbers by the 'trade.' Would it not be possible for the amateur film societies to enter this interesting field of film-making? In my opinion silent films are on the whole of more value for teaching than sound films. Many societies could enrol the help and advice of local teachers.

Furthermore, would it not be possible for your fine magazine to publish, at regular intervals, special articles appertaining to this branch of cine-work? The numbers of school projectors are increasing daily and there are several school film societies. All earnest and up-to-date teachers would support you, especially if you gave articles on the practical use of films in schools, as well as the production of same.

I have been experimenting for some years with the production of teaching films (for 11+ children) and should be interested to hear of the work and experiences of others in this type of film work, either through your columns or by post.

I look forward each month with much pleasure to *Amateur Cine World*, but I should appreciate it even more if it contained articles dealing with the branch of cinematography with which I am particularly interested. Clacton-on-Sea. FREDERICK R. GARDNER.

(The title of our magazine implies an interest in every phase of amateur film production. Our contacts with the educational film movement have chiefly been confined in the past to individual replies to enquiries, but we should be glad to have our readers' views on this subject and to hear from teachers who have had some experience in the making of educational films or have problems on which they require an opinion. See also the notes on page 554 of this issue.—EDITOR.)

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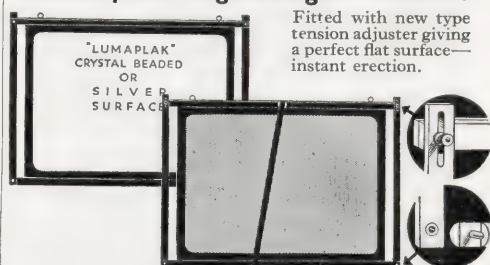
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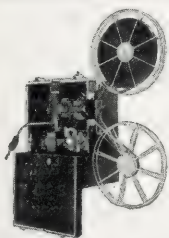


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This slides into a split jacket, and can be
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unit. Immediately below is a powerful
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coolness of the whole system. The blower
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the electric motor which provides the motive
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Drive. Drive is conveyed by means of
spring belts to the mechanism of the instru-
ment. For rewinding a special top belt is
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only moves in a forward direction. There
is no provision for reverse projection, in our
opinion a good point.

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voltages is provided for by the use of resist-
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wire resistance units plug into the lamp-
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they come under the cooling stream from
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Film Transit Mechanism. The usual
spring-belt driven feed and take-up spindles
are provided. They will take 200 ft. spools.
There are top and bottom sprockets and these
and the gate are spaced well apart to allow
for freedom of movement when threading.
There is a single-claw intermittent. The
idlers to the sprockets are of the fixed pattern,
and give easy threading with the somewhat
narrow film. The gate is designed to be
very accessible for cleaning.

Shutter. The shutter is normal type.

Safety Shutter. A centrifugally operated
safety shutter is provided.

Framing. The usual type of moving
mask framer, necessitating re-tilting of the
projector after framing.

Tilt. A single-screw foot provides for
tilting, a good point.

Controls. The stop-and-start switch is
incorporated in the lead, which is quite a
good idea as long as such switches are of
similar high quality to the one provided here.
The motor speed control switch is situated
in an accessible position at the rear of the
lamp-house.

Prices. The complete outfit, including
projector, lamp, lens, oiling and splicing
outfit is £13 13 0.

Remarks. There is nothing startling

All "Amateur Cine World" reports are
based on actual test.

about this instrument, but its keynote appears
to be reliability. Its 200 watt illumination
allows, even with the smallness of the 8 mm.
picture, for image of good working size to be
projected, and we saw the makers' claim of
a 40" x 30" picture at 19 feet well substan-
tiated. We consider the instrument good
value for the price.

PROJECTOR

Name. Pathescope "H."

Makers or Agents. Pathescope Limited,
North Circular Road, Cricklewood, London,
N.W.2.

Size of Film. 9.5 mm.

Construction. Heavy metal pressings,
with bakelite base and lamp-house. Finished
in smooth, black enamel, a welcome change
from the perpetual crackle finishes. The
working parts appear to be built up in several
cases of metal stampings, finished bright-
plated, and though rather light in structure
are quite sturdy.

Lens and Picture Size. The lens is of
32 mm. focus, sliding into a large housing,
where a stud on the lens barrel engages with
a helical slot for focussing. At a distance of
12 feet it gives a picture 3' 6" wide.

Illumination. A 100 watt high-efficiency
projector type lamp is used. This is situated
in a large lamp-house, and is subjected to the
direct draught from a blower at the base.

Power. The blower is mounted direct
on to the spindle of an electric motor, which
provides the motive power for the whole
instrument. Power is conveyed to the various
parts of the film transit mechanism by means
of spring belts.

Film Transit Mechanism. The spool
arms, which will take a 300 ft. reel, are spring
belt driven. The feed sprocket, above the
gate, has two fixed idlers, while the take-up
sprocket, below the gate, has three fixed
idlers. Both sprockets are eight-toothed.
The intermittent, which is operated by means
of an eccentric, has a double claw. The gate
channel is particularly long and deep, and
access to the gate is extremely easy. The
whole of the backplate of the gate is part of
the lamp-house, which is integral with the
motor. The complete assembly pivots back
on the spindle of the motor itself. We
found this the easiest threading 9.5 mm.
projector we have yet encountered.

Shutter. The shutter is two bladed, but
is geared to give three alternations per
picture.

Speed & Voltage Range. The standard
model is designed to work on 200 to 250 volts,
40 to 60 cycles, and has a transformer built
into the base. On the right of the base is a
curved slot, with a voltage scale, and a
"cursor stop" can be moved to any point on
this scale and then locked. This limits the
travel of the voltage control knob situated
above the scale. The transformer is wired
so that the feeds to lamp and motor pass

through separate channels, so that it is possible to use the control knob to cut off the lamp without affecting the motor.

Controls. The motor speed control knob is at the right of the lamp-house, and gives an extremely wide range of movement. Below is the normal type of tumbler switch, which controls the main current supply.

Safety Shutter. A semi-automatic safety shutter comes into operation when the lamp-house is swung back.

Framing. No framing is provided as the makers do not consider this necessary.

Tilting. Tilting is accomplished by means of two screwed legs in front of the instrument.

Rewind. Rewinding is done by transferring the empty reel to the bottom spindle, changing over a belt and putting speed control to maximum.

Case. The fibre carrying case, which is deep and roomy, is finished in black leatherette, with metal protected corners and a neat handle, and lock and key. There is a loose tray.

Price. The instrument for A.C. only is £10 10 0. With extra resistance for A.C./D.C. £11. The carrying case is 12s. 6d. extra.

Remarks. We found the machine rather noisy, and regret the absence of a framing device, but the light efficiency is excellent, the threading good, while the extreme steadiness has to be seen to be believed. Flicker is also commendably absent. A good moderately priced instrument.

There is an attachment for showing 30 ft. and 60 ft. reels. While this is somewhat crude and cumbersome, it does its job quite well.

POLA SCREENS

Keen cinematographers will be pleased to know that Kodak Pola Screens are available in a range of sizes suitable for use on Cine-Kodaks, with a range of suitable adaptor rings.

The price depends very much on the size, but as an example, the "W" intended for use with the Kodak f/1.9 lens costs £2 12 6. It is recommended that a viewer should be used in conjunction with these screens, and the cost of the special viewer is £1 10 0.

Pola screens, as most readers will be aware, are a means of polarising light obtainable, for the first time, in the form of flat sheets. Such screens can be used not only for the elimination of reflections in a large proportion of subjects, but are also valuable in colour work for the darkening of sky tones, etc., without interfering with the colour values of the foreground objects.

SCREEN

Name. The Vauxhall De Luxe Crystal Beaded Screen.

Makers or Agents. The Camera Company, Vauxhall Bridge Road, London.

Description. This is a screen of the roller type, which has a batten at the other end, and two side battens which act as strainers and are held in position by wing nuts and bolts. There is a neat leather carrying handle, and the whole folds into a neat card box.

The outstanding feature of the screen is the fabric which is covered with crystal beads of an extremely fine nature and which, furthermore, will respond to quite hard rubbing without coming off. This removes one of the bugbears of the crystal screen.

Price. 40" x 30", £1 15 0; 52" x 40", £2 7 6.

PROJECTOR

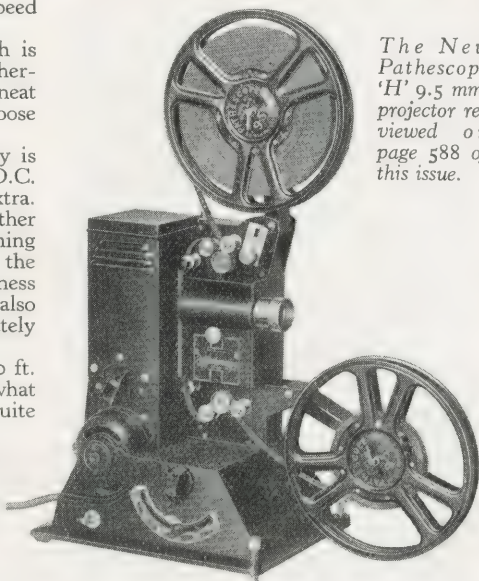
Name. Pathescope "S" (or Super).
Makers or Agents. Pathescope, Limited, North Circular Road, Cricklewood, London, N.W.2.

Size of Film. 9.5 mm.

Construction. Heavy die-cast body, with bakelite cap and top for lamp-house. The moving parts bright-plated, the rest finished in black crackle enamel.

Lens & Picture Size. A 32 mm. lens is used, which gives a picture 3' 6" wide at 12 feet. The lens barrel has a toothed rack cut along one face, and this engages with a pinion, which is operated by a knurled knob for fine focussing of the lens.

Illumination. The lamp is a special 15 volt 13 ampere lamp of very high efficiency.



The New Pathescope 'H' 9.5 mm. projector reviewed on page 588 of this issue.

This lamp burns cap upwards, being held in position by a spring pressure from the top of the lamp-house. As indicated above, the top and cap of the lamp-house are of heavy bakelite, giving perfect insulation. The cap has a heavy brass peg which fits into a socket in the lamp-house body and by this means conveys current, via the brass pressure contact plate, to the cap of the lamp. The lamp can only be placed in one position, where it automatically drops into focus.

The construction of the lamp-house is particularly open, but there is practically no spill-light in most directions. A strong beam is, however, allowed to pass out from the left rear of the lamp-house in a downward direction, and the reflection of this might be inconvenient for members of an audience sitting behind the projector.

Power. The electric motor conveys its drive to the film transit mechanism by means of spring belts, but most of the mechanism is hidden.

Film Transit Mechanism. Spring belt-driven feed and take-up spindles and eight-frame feed and take-up sprockets are provided, with spring-loaded idlers on the sprockets. The bottom spool turns in a clockwise direction. 800 ft. spools can be accommodated. The intermittent movement has a twin-claw. Access to the gate is particularly easy as the whole of the front of the gate, together with the lens in its housing, swings forward through an angle of

(Continued on next page)



MARCHES ON...

THE year 1937 has seen many advancements in 16mm. projectors, particularly in regard to Sound-on-film equipment which AMPRO have proudly led the field in offering the latest apparatus at low cost.

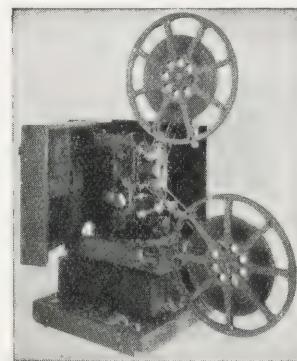
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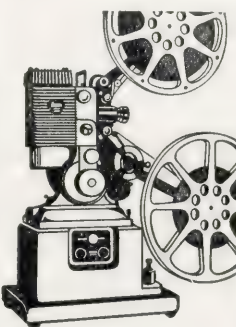
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as new	£9	17 6
9.5 mm. Pathe Lux, cost 10 gns.	£3	17 6
16 mm. Ensign Autokinecam, f/3.5, shop soiled only	£9	17 6
16 mm. Siemens Model "A," as new	£12	17 6
16 mm. Siemens Model "B," as new	£19	10 0
9.5 mm. Dekko, indistinguishable from new, f/3.5	£5	2 6
9.5 mm. Dekko, with Dallmeyer f/1.9 lens, perfect	£7	17 6

PROJECTORS.		
16 mm. Ensign, cost 18 gns., as new	£10	17 6
200B Pathoscope, resistance (real bargain)	£10	10 0

TALKIES.		
Model "A" GeBoscope, used demonstration only, complete, in brand new condition, cost	£95	0 0
	£75	0 0

METERS.		
Blendux meter, perfect condition	£1	17 6
527 Weston meter, perfect condition	£2	2 0
Weston cine meter, as new (latest model)	£3	10 0
Drem Cinemeter		10 6
Drem Leicascope		10 6

SUNDRIES.		
Cinecraft Title Maker for Dekko, cost 45/-	£1	5 0
Double resistance for Home Movie		10 0
Single resistance for Home Movie		5 0
Tins for super reels, 9d. each. Per dozen		7 6
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As above, but for 300ft. reels	£4	12 6
9.5 PATHE IMP D, 1 amp projector, only shop soiled, cost £8 14 0	£5	10 0
PATHE IMP, as above, but Model C, as new, cost £7	£4	10 0
9.5 PATHE Lux Projector, cost £30, takes 30, 60 and 300ft. reels, absolutely perfect	£11	11 0
9.5 PATHE 200 B, special 12 volt battery model, list £17 10 0	£11	11 0
BOLEX, latest D.A., 9.5 and 16mm., takes all types of film, list £29, unsoiled	£21	0 0
16mm. KEYSTONE, 400 watt, powerful projector, cost £26 10 0	£11	11 0
16mm. BELL-HOWELL, G.57, 200 or 400 watt lamp projector, cost £60	£25	0 0

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Latest APPARATUS

(Continued from previous page)

over 180 degrees from a point in front of and below the gate.

The front of the gate has a slidable mask giving two apertures. One of these is normal 9.5 mm. dimensions, while the other of smaller dimensions is intended for use where the owner is projecting film which has been reduced from 35 mm. sound film and therefore has a blank down one edge corresponding with the original sound track.

We noticed that the film, in passing from the feed sprocket to the top of the gate, "steps sideways" through a fairly wide distance, thus giving a definitely twisted path to the film. This failed, however, to give any trouble under test.

Shutter. It is impossible to examine the shutter without partially dismantling the machine, but we found that it gives three even alternations per picture.

Framing. A small lever above the gate moves the mask up and down, thus necessitating the re-tilting of the projector after framing.

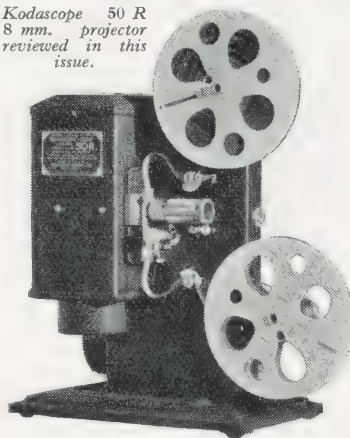
Tilting. This is accomplished by screwing up and down the two front legs.

Pilot Light. A pilot light at the right of the base, which shines upwards on to the mechanism for threading, is arranged to come on when the projection light is extinguished and vice versa.

Rewind. The left side of the top spindle, which is always revolving, has a plate and dog which will drive the normal 300 ft. spool, and thus give rewinding at reasonably fast speeds. We welcome this inability to rewind too fast, as it tends to give longer life to films.

Speed Range. There are two positions to the speed control, which is on the left side of the machine, giving 16 and 24 pictures per second respectively.

Kodascope 50 R
8 mm. projector
reviewed in this
issue.



Voltage Range. The instrument is designed to operate on a voltage range of 110 to 250 volts, A.C. single phase, 50 cycles.

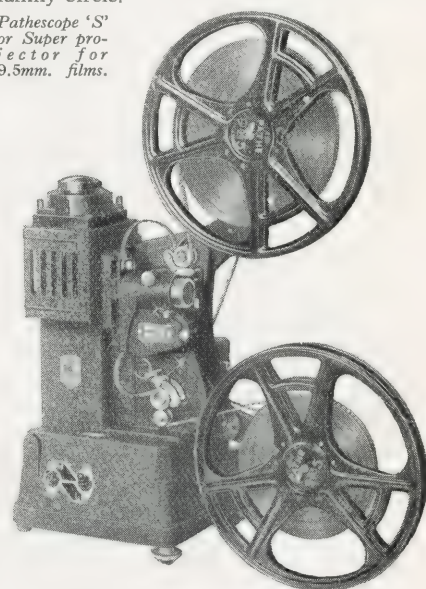
Controls. On the right of the base are two switches labelled M and L, being the Main and Lamp switches respectively. The lamp can be put off when the motor is running.

Price. £30, not including carrying case.
Remarks. This is a well made and attractive instrument, rather heavy, very quiet and trouble free, and with the amazingly rock

steady projection which we have already noted in the Pathoscope H.

There are a number of protuberances and apertures on the present instrument which indicate that, according to their usual policy, Pathoscope have some future developments in mind, and judging from these and several other characteristics of the machine, those developments should be most interesting in character. The Pathoscope "S" is an instrument that is definitely capable of showing to audiences much larger than those of the family circle.

Pathoscope "S"
or Super pro-
jector for
9.5mm. films.



NOTES & NEWS

Messrs. Bell & Howell, 13-14, Great Castle Street, Oxford Circus, London, W.1 announce the following new productions: Bell & Howell Filmoscopes, Filmo 8 mm. editing equipment—rewinder and splicer and 8 mm. editor, and Universal film cement. The firm is now producing four standard models of the Filmoscope 16 mm. S.O.F. projectors—one Model 120, two Model 138's and one Model 130. All embody new features giving greater flexibility, plus the same basic engineering principles that have made past models so popular. Test reports will be published in an early issue.

We regret that the price of the Ensign No. 23 "Popular" silver screen, reviewed last month, was incorrectly given. It is £1 17 6, not £1 7 6.

Pressure on space compels us to hold over the last article in the series for the "homely" cinematographer by Mr. Harold B. Abbott. This article, "On Becoming Advanced," will appear in next month's issue.

Appropos The Camera Company's advertisement of Dekko cameras in last month's *Amateur Cine World*, it is pointed out that the two years' maker's guarantee cannot apply since the makers are now no longer in business. The point is that the condition of the cameras is such that, were Messrs. Cameras Ltd. still in production, the guarantee would apply to them.

Running Commentary

By "Sound Track"

ALTHOUGH in theory one rewinds one's films promptly after use, and returns them to their appropriately-labelled tins, in practice it is a very good precaution to have the title of the film written on the leader, for dead-certain identification. Many people do this by scratching, but this is clumsy and tedious: it is more satisfactory to write the name on the leader with ordinary ink (or, better still, red ink). To make this writing easily visible it is best first to *bleach* the leader. Whenever I find a piece of film over a foot long that is "scrap," I set it aside for bleaching and eventual use in this way.

Bleaching is done as follows: Dissolve about one twentieth of an ounce of potassium bichromate in 5 ounces of water, and add two drops of concentrated hydrochloric acid. (These casual-sounding quantities are quite accurate enough). Push the bits of film into the solution and keep them moving about for a minute or so, till the image has disappeared. Then simply rinse in clean water and hang up to dry. (It is worth noting that if the film is redeveloped in any ordinary developer after bleaching, the image will be intensified).

Concerning Leaders

While on the subject of leaders, it may be remarked that the lead-title of a film should be preceded by at least a foot of opaque leader; if none can be found, any piece of old film treated with one of the proprietary fading solutions, or even indian ink, will serve. It is also useful to add a few inches of this black leader at the end of the bleached part bearing the name of the film, as this makes for greater ease in threading. The completely transparent bleached film is difficult to see.

When using opaque film that may be projected, for example, in between a fade-out and fade-in where insufficient black frames were shot, it is imperative to make sure that the film selected really is opaque. I recently ran one of my ancient films through a powerful projector and was embarrassed to read "JERH VLOO MVRCS," (faintly but clearly) at the end of a particularly solemn fade-out.

* * *

TRAILERS are a form of production that can be vastly amusing as well as technically interesting and instructive to produce. After editing a film there are usually many left-over shots, and in these we have the nucleus of a trailer, as they are in most cases parts of the action of the main film and only cut out on account of minor defects. The best of these shots are collected together, and a framework of titles devised upon which to hang them. The technique of trailers is peculiar in that the titles carry the pictures. In general the best effect is obtained by using bombastic title-wording, piling on the adjectives with terrific abandon.

The titler comes into its own. Straight titles in general give way to "trick" titles: the single word in huge letters; words dashing towards the camera (best done by stop-motion, moving camera a little nearer to

title after each exposure); words sliding into the picture from all angles (simply by moving the title-board as required); words built up letter-by-letter (best done in reverse stop-motion, setting title upside-down and removing one letter after each exposure); cascade of letters forming words (reverse motion again, letters blown away by bellows). It is well worth using positive stock and black



Our friend M. Pierre Boyer, Editor of "Cine Amateur," sends us this still from his latest prize-winning film. M. Boyer is seen in the picture.

letters, and doing one's own developing, if trailer titles are being embarked upon with the seriousness they merit.

The general effect is enhanced (?) by superimposing all the titles on to a background of those faint, wavy, moving lines so beloved of the professionals. This is done by taking sheets of cellophane and shading the desired-shaped lines in rows on them, using white ink. Two sheets so prepared are placed one over the other against a black background, lit as for ordinary titles, and slid slowly in opposite directions while the camera is running. Only the lines are recorded by the camera; stray reflections in the cellophane must be carefully avoided. To make the lines appear as from nowhere, slits are cut in the black background, and the cellophane sheets slid out of these.

The film bearing the titles and the wavy lines can then again be wound back and exposed once more on a production monogram or similar device. Reversal film has to be used where multiple exposure is desired.

* * *

"I know all about super-imposition," remarked the beginner with the box-Brownie.

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What the SOCIETIES are Doing

Ace Movies

Studio: 90, High Street Mews, Wimbledon, S.W.19. Continuing in the Runyon vein, Secretary Wood writes: "Well, we eventually get down to the retakes we were talking about last month.

"I shouldn't look just now," says Director Carleton, 'but I believe the girl at last arrives at a true understanding of Art for Art's sake—I mean, she actually does.'

"So there, takes are in the bag and one and all are feeling more than somewhat gratified because it is not often you can get around to satisfying Art and the Box-Office at one and the same time and everyone knows how touchy the underwriters are these days. We are now proceeding to the big banquet scenes, during which, because we know realism is so essential in these matters, bowls of goulash and noggins of the real McCoy are to be distributed to all those taking part. We anticipate a good time will be had by all and lay in a fine stock of bromide just in case.

And Was He Het Up?

"One night Secretary Channon Wood returns to the bosom of his ever-loving family and finds a police car and four cops waiting at his front door. 'Are you Channon Wood?' says one cop. 'I might be,' says Wood, in a cautious way, rapidly reviewing his immediate past, 'So what?' 'The Inspector's compliments and will you kindly accompany us four (or maybe he says 'we four') boys to headquarters?' Wood considers the other three boys and concludes maybe an objection seems trivial at this time so he casts a lingering glance at the old homestead and gingerly steps into the police car.

"Well, they arrive at headquarters and the Inspector says to Channon, 'Ah, Mr. Wood, it comes to my notice, vide Chief Commissioner of Police, vide Post-Master General, that you are failing within Section 45, Paragraph 8, Sub-paragraph 3 of the Betting and Lotteries Act of 1763 by allowing His Majesty's Mails to carry Ace Movies Xmas Draw tickets.'

"'Why, Commissioner,' says Wood, and looks the Inspector straight in the eye, 'I am not yet born in 1763!'

"'That makes no matter, Mr. Timber,'

Reports and stills for the March issue of "Amateur Cine World" should reach us not later than January 28th.

says the Inspector. 'Ignorance of the Law is no excuse for breaking same.'

"I assure you, General,' says Channon, 'that such nefarious malfeasance to which you refer is entirely unpremeditated by myself and furthermore I am a poor man with a large wife and small family, so I trust maybe you will overlook this matter just once and not cause shame to be brought down on the aforesaid wife and family, which will, willy nilly, cause me great inconvenience.'

"Well, Mr. Forest,' says the Inspector, 'My name is not Nilly, but a dog is allowed one free bite, so maybe if you pass me your promise you will not let this occur again and—er—'

"Field Marshall,' says Channon, 'you have my word.'

"So it seems correspondence is still to be addressed to Secretary Channon Wood at 15, Openview, S.W.18, and not yet to Wormwood Scrubs."

Catford Film Players

Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford. The C.F.P. have now become affiliated to the Royal Photographic Society and are entering two of their most popular films for the 'Inter-Club Film Contest,' which closes on February 5th.

Out of seven stories submitted for the Club's next production one has been chosen by a well-known author outside the club, who is extremely interested in the way members will overcome its difficulties. Being so very difficult and considered quite beyond the scope of amateurs, this story greatly appeals. The adaptation has already been got out and the shooting script is now in the course of preparation. The art director is now busy getting out models and drawings of all the sets.

Owing to the very heavy bookings of the ever popular film *Quids In* from last September to the end of next March, it has been decided to withdraw this film from the list of productions for hire, while it is still in reasonably good condition.

Hyde C.S.

Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire.

The last month has been a fairly busy one for members so far as social events are concerned. In connection with the Annual Exhibition of the Ashton-under-Lyne Photographic Society, members gave a cine show of their own productions which was much appreciated. They also entertained members of this Society at their own headquarters, when a lecture on still photography was given by Mr. Marcelle Seidler.

The members of the Hyde Society were also invited to the annual film show of the Manchester C.S. in the new Public Library, Manchester, where an excellent programme, chiefly of colour films, was screened. On December 14th, at the home of the Mayoress of Hyde, recent additions to the society's News-reel were shown to the Mayor and Mayoress. They gave members every encouragement by promising to give them greater facilities for filming public events in the future.

Kingston C.C.

Hon. Sec.: W. J. Kelsey, 24, Sandhurst Avenue, Surbiton, Surrey. On December 9th the Club held its Annual Competition and nine entries were received. They were all of a high standard and the winning film, *No Laughing Matter*, by Mr. Mitchell, reached a very high standard. The film was on 8mm. and will compare favourably with some of the best amateur productions.

Mr. Mitchell won the Dixon Cup for the best story and the Harrington-Moore Cup for the best film of the year. Mr. Peter Law won the Robinson Cup for the best photography. His film was entitled *On Safari*, based on a camping holiday, but embodying some really attractively taken scenery. The Hill Plaque for the best child film was won by Mr. Kenneth Law with his film, *The Little Gardener*.

A beautiful colour film was entered by Mr. Kemsley of the Trooping of the Colour and another film by Mr. Lewis Dixon entitled *Devon*. Mr. Kemsley also entered a film of New York City, giving some original views. Mr. Pitt entered a two-reel cruise film entitled *All at Sea*. The secretary showed an amusing little film entitled *Spring is Here* on 8mm., and finally Mr. Viner showed a film entitled *Fresh Fish*, a story of a day's sea-fishing, on 9.5mm. film.

Mr. George H. Sewell, A.R.P.S., the club's Vice-President, gave a short criticism on the films, during which he stated his opinion of the high standard reached and was particularly enthusiastic about Mr. Mitchell's film and wanted to know why some of these films had not been entered for the Royal Photographic Society's Cine Section Competition.

Ledbury Amateur Cine Society

Hon. Sec.: D. J. Tow, Station House, Ledbury, Herefordshire. Since the last report of the above society was published, the third annual public showing of films has been held. This took place on Dec. 1st, 1937, when three performances were given; a children's matinee and two adult performances.

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Although clearing a profit, results financially were not as good as in previous years.

Following the show a business meeting was held for the purpose of presenting the show accounts. At this meeting the treasurer, W. L. Lucy, B.Sc., proposed that the society should be wound up owing to lack of membership and consequently lack of enthusiasm. This proposal met with strong opposition from the majority of members and on being put to the vote was defeated by a large majority. All rules of the society were then temporarily suspended and the officers resigned en bloc. A re-election resulted as follows: President, E. Williams; Treasurer, Reg. Jackson; and Secretary, D. J. Tow.

The society is now under entirely new management and would welcome any prospective members living in the district of Worcester, Gloucester or Hereford. Meetings are held weekly at the Presbytery, The Southend, Ledbury, by kind permission of the Rev. A. E. F. Goatman. Subscription is 10/6 per annum, or 3/- per quarter. Full particulars are obtainable from the President, E. Williams, Esq., 203, Homend Street, Ledbury, or the Secretary as above.

Will other societies please note the change of secretary, to whom all communications should be sent including requests for loan of films. The society have to offer the following five films: *Ledbury Daze*, 400ft.; *The Scoop*, 350 ft.; *The Mystery of Peanut Grange*, 275 ft.; *World's End*, 550 ft., and *Everything is Blunder*, 200 ft. All films are on 9.5mm. stock on which the society work exclusively. The charge is 1/6 per reel per night to societies, 2/- to individuals or free where exchange programmes are arranged.

The Meteor Film Producing Society

Studio: 234, Sauchiehall Street, Glasgow. The fifth annual general meeting of the society was held on Nov. 16th when office-bearers were elected for the coming year. On the retirement of Miss Clark, Mr. Ian S. Ross agreed to act as interim secretary, while the treasurership remains in the hands of Mr. Ian G. MacLeod, who reported a small surplus on the past year's working.

Production of the film for the Scottish Churches' Film Guild has been proceeding steadily and satisfactorily since the beginning of September. *Minister's Monday*, as the film is called, is a straightforward record of typical happenings in the life of a Scottish country minister. The scenario is by Angus MacVicar, the well-known novelist, and the film, which is now nearly completed, runs to 800 ft. 16mm. Most of the shooting took place on location in the village of Drymen, near Glasgow, where the Rev. Mr. Monteith placed his manse at the disposal of the society for a number of the interior shots.

Meteor's recent production, *Fourth in Hand*, a fantasy of the card table, is now available on hire at 7/6 per night, 2 reels,

16mm. A full list of Meteor films, with hire fees, may be had on application to the interim secretary, Ian S. Ross, 80, Buchanan St., Glasgow, C.1. Subscription to the Society remains at £1 10 per annum, with £1 10 entrance fee.

North East Cine and Dramatic League

Hon. Sec.: R. Redburn, 11, Mighell Avenue, Ilford, Essex. Satisfactory progress is being made with the club's documentary film on Dentistry. The principal parts of the film show the various processes through which dentures go in their manufacture. Two or three of the long distance shots have been taken with the aid of a mirror, as the size of the studio is rather limited.



Members of the Kingston C.C. preparing to shoot a scene during production of their film "A Scandalous Affair."

Mr. J. S. Reed is directing and Mr. R. Redburn has charge of the camera. Meetings are held on Monday evenings at 8 o'clock at 6, Abney Park Terrace, Cazenove Road, London, N.16. There are vacancies for a few members and anyone interested should write to the secretary for particulars.

Palmers Green C.S.

Hon. Sec.: Mr. E. J. Lovelock, 97, Evesham Road, N.11. Studio: 6, Russell Road, Bowes Park, N.13. Meetings: Tuesdays and Fridays, 8.30 p.m. The society is still pursuing its policy of collective technical experiments coupled with the production of individual members' films. A small group has been constructing a new horizontal titler made entirely of metal—this is in addition to the permanent vertical titler, which has been greatly in demand during the last few weeks.

Mid-monthly projection evenings are to be continued throughout the winter. On these occasions members are shown an outstanding documentary film from one of the libraries and after it is screened, endeavour to criticise it, constructively, in order to assist in avoiding the pitfalls which are invariably found. The secretary will be pleased to hear from anyone living locally who is interested in the technical side of cinematography.

(Continued on next page)

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CLUB REPORTS

(Continued from previous page)

The Planet A.F.S.

Hon. Sec.: P. A. B. Derrett, 46, Derwent
Road, Palmers Green, N.13. Thanks to
the strenuous efforts of the electrical depart-
ment, the Planet Society have now sufficient
current available at their new premises to
enable them to start shooting on their next
full-length production, *Refuge*. The
estimated length of this film when finished is
roughly 1,000 feet (16mm.). With the
much larger studio it is hoped that another
shorter drama, "G," can be produced
alongside the 'big' film.

Projection evenings on alternate Sundays
are proving very popular, the two pro-
grammes so far screened including Black-
heath F.C.'s *Street Player*, *The Blue Light*
and a specimen reel of Dufaycolor kindly
loaned by Messrs. Camera Craft, Ltd.
The secretary would much like to hear from
other clubs who have 9.5mm. films available
for hire. The Planet Society are, however,
not in the position to loan films at the moment
as no copies have yet been made of their
productions.

Following the very successful dance held
at St. Paul's Institute on December 18th last,
arrangements have been made for another
evening dress dance to be held at Cedars
Hall, Green Lanes, Winchmore Hill, N.,
on February 17th. Dancing from 8 o'clock.
Amateur Cine World readers are welcome
—tickets cost 3/- each, including refresh-
ments, obtainable from the secretary. There
is still room for enthusiasts on the production
side of the Society and a few new members
with acting experience would also be wel-
comed. A note to the Secretary will bring
full particulars of membership.

Portsmouth C.C.

Hon. Sec.: H. R. Verry, A.R.P.S. Head-
quarters: 1a, Hudson Road, Southsea. With
Christmas over, great efforts are being made
to complete the current production, *Re-
corded Evidence*, in time for the Annual
Show, which will be given in another month
or so, no definite date being yet fixed. It is
hoped that the programme will be made up
entirely of films taken by the club and will
not need to be augmented. A feature of the
programme will be a Kodachrome film taken
by club members of the Coronation cele-
brations in Portsmouth and of the visit of
Their Majesties to the port.

The Salford C.S.

Hon. Sec.: K. W. Kenyon, 9, Westfield,
Salford, 6. The society has been engaged
throughout the summer on three productions,
two are photo-plays and the third an educa-
tional film. Of the photoplays, the 16mm.
production, *Aunt and Ankle*, is almost
completed. The 9.5mm. production, at
present entitled *A Chapter of Accidents*, is
also nearing completion, but there are still
one or two interior scenes to be filmed.
Safety First has just been completed. This
production was undertaken for the Salford
City Police for use in the schools, in con-
nection with their talks to the children.

In staging the "Accidents" care had to
be taken to avoid any gruesome effects on
account of the fact that the film will be
shown to children of all ages. For the same

reason titles are held on the screen for rather
longer than is necessary for adults and a
little comedy has been introduced to relieve
the serious nature of the subject.

The above films will not be available for
hire or exchange until after the public show
in March. This also applies to *Slate Club*, a
16mm. production, which was finished in
the spring of 1937. The following films
are available and details may be arranged with
Miss W. Tilzey, 15, Caldry Road, Salford, 6,
Lancs.: Society Productions: *Magic Lighter*
(16mm.), *Easy Come* (16mm.), *Bachelor's*
Holiday (9.5mm.), *Double Fault* (9.5mm.),
Members' productions: *The Ring of the*
Bracklins (16mm.), *Myself* (9.5mm.)

Stoke-on-Trent A.C.S.

Hon. Sec.: H. T. Morfey, 51, Beresford
Cres., Newcastle, Staffs. A very interesting
demonstration of colour films was given on
Dec. 1st. Specimen films of 8, 9.5 and 16mm.
were shown, the object being to let members
compare the one with the other. An increase
in 8mm. users is expected as a result. It
was generally agreed that this size has a
great future.

The following week a projection programme
made up of a member's films was given. The
member, Mr. Harold Goldstraw, has exposed
some fifteen hundred feet of film during the
year. The subjects selected for members'
entertainment and criticism included one of
Zoos and one of a local hunt. With both
these subjects it was clear that colour in-
creased the interest enormously.

For this evening the society had sound
accompaniment kindly installed for the
occasion by the President and his wife, Mr.
and Mrs. H. S. Day. The society hopes that
funds will permit of a permanent installation
in the New Year.

Sudbury F.S.

Hon. Sec.: P. Tyrer, 9, Cranleigh Gardens,
Kenton, Harrow, Middlesex. The Society's
current production, *History in the Making*,
which is a brief survey of how people saw or
heard the Coronation, was put into pro-
duction on October 19th, when a carefully
organised evening's shooting resulted in
most gratifying results. The main idea of
this film is to give everyone a small part in
the film itself apart from their activities in
the technical side. Scenes that have already
been shot from the Television screen will
be the feature of the production and the
society claim the first time that scenes have
ever been photographed from the Television
screen itself.

A film was made at the dance, which was
held on December 4th and should prove
most amusing. Groups of members and
friends were photographed eating all manner
of refreshments, but they were not aware
the cameras were upside down. A film of the
Ceremony at the Cenotaph was photographed
from the Television screen on the morning
of November 11th; rushed to Kodak's by
car; previously made titles added; the
whole film edited; gramophone record
accompaniment and effects added and the
completed film shown at St. Andrew's
Church, Sudbury, the same evening and
used as an Epilogue. The film was very
warmly received.

The first film service in the district to be
given was held at St. Andrew's Church on
Sunday evening, December 19th. The idea
was purely experimental, but proved most
successful and the message behind the film
story was most profoundly expounded.

The first session of projection evenings for the winter season have proved quite successful in that a good attendance of members' films have been shown; Mr. Davies' *Rose Re-creation*, in Kodachrome; Mr. Holloway's *Freedom* and several short comedies, Mr. Cox's *Covent Garden Porters' Sports*. Sound films have included *Lady in Danger*, *The 100 Years*, *The Plough that Broke the Plains*, *The Face of Britain*, *China Fights for Its Life*, etc., and including outside shows, about 20,000 feet of 16mm. film has been shown.

Warrington Cine Society

Hon. Sec.: P. Hughes, 9, Alexandra Street, Warrington. Preparation is now in full swing for the society's first Annual Show to be held in the Patten Hall, Winmarleigh Street, Warrington, on February 2nd, 3rd and 4th, 1938.

A comprehensive programme has been arranged, comprising of films dealing with events of local and general interest such as Sports Festivals, Church Festivals and others, also the Coronation scenes in colour and the society's full length comedy film, *Fishy Business*. Members have covered the year's local history very thoroughly. Tickets may be obtained from any member of the society or by direct application to the secretary at 1/6, 1/- and 6d. each.

The first lecture of the season dealt with Trick Effects and much animated discussion ensued. Natural colour is interesting various members of the society and the general opinion is that while great progress has been made, there is room for further improvement. More members are joining up and everyone is taking a keen, enjoyable interest in every side of the society. The secretary will be pleased to furnish details to any person interested.

West Essex Film Society

Hon. Sec.: L. G. Watson, 10, Meadway, Buckhurst Hill. The December monthly meeting opened with "Newsviews," by Messrs. A. L. Watson and F. J. Philpott, followed by stimulating talks by Messrs. R. Clarke and F. J. Philpott. The Chairman Mr. A. L. Watson, introduced a film made by him, *Power Without Glory*, which was then projected and found very enjoyable. A new type of discussion took place at this meeting entitled, "It Occurs to Me" and the film show consisted of *War's Declared* and *All Aboard* (Mickey Mouse Productions) and a Pathescope film, *The Trapper*.

For the purpose of arranging programmes for meetings, a Programmes Committee has been elected, the members of this Committee being Mrs. M. Smith, Miss A. Chapman and Mr. R. Clarke. Addresses on "Lighting" and "Set Construction" have been given by Messrs. G. Still and J. Malcomson respectively at technical meetings. Further progress has been made with Mr. S. Reed's film, *Pot of Basil* and the larger part of the shooting of this production has now been completed.

While membership must necessarily be

limited, there are one or two vacancies in the society. Applications for full or associate membership should be addressed to the secretary at the address above.

West Middlesex A.C.C.

Hon. Sec.: E. H. Whittleton, 39, Derwentwater Road, Acton, W.3. In December the members were given a Talkie Demonstration of the S.P. Apparatus. This included the first amateur Talkie on 16mm. Sound. In response to an invitation to visit the newly designed club and projection theatre of the Rayner's Lane C.C., 9 members ventured into the thick fog that prevailed on the evening chosen. The entertainment provided well repaid the trouble of reaching Rayner's Lane and was an example of just how amateur films should be presented to the public.

The Ealing Hospital has invited the club to make a film of its activities and the matter is being placed before the club committee.



A production still from the Heston C.C.'s production "George Steps Out."

On January 18th there will be a lecture on Kodachrome by Kodak, Ltd., and anybody interested is invited to attend. Full details from the Hon. Sec.

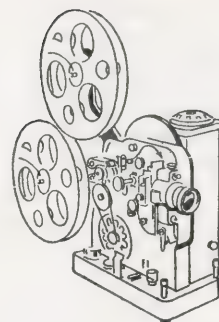
Whitehall C.S.

Hon. Sec.: L. J. H. Sergeant, 32, Twyford Avenue, East Finchley, N.2. The success of R. D. Satchell's demonstration of processing led to arranging a similar fixture, and on January 4th, C. W. Watkins, of the Wimbledon Club, gave a demonstration of enlarging from 16mm. film. On January 18th a programme of films provided by the Finchley Society will be projected. The meetings for February (1st and 15th) include a visit from G. H. Sewell, A.R.P.S., to demonstrate 9.5mm. Dufaycolor and from J. H. D. Ridley, whose *Private Life of the Swallow-tail Butterfly* and beautiful flower films have made him famous among amateurs.

Preliminary preparations are now in hand for the Annual Exhibition of members' films (to be held early in the year). In view of the popularity of previous Exhibitions it is probable that arrangements will be made to give a repeat performance. A preview (members only) of films submitted will be held on March 1st.

Wrexham and District C.S.

Hon. Sec.: T. P. Williams, 10, Earle St., Wrexham. A meeting of the above society (Continued on next page)



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CLUB NOTES

(Continued from previous page)

was held on Tuesday, Dec. 14th at the Mine Workers' Institute, when Mr. K. A. Green, A.C.I.I., presented his film *Morocco in Colour*, a representation of the colourful "East" in all its glory and an excellent holiday record. At the request of members the film of salmon swimming and leaping the weir at Erbstock was also shown, the film being stopped in order to study the quick moving parts.

Mr. Green then gave a comprehensive paper entitled "The Choice of a Camera," which covered many of the points that a would-be purchaser of a camera would require to know. The evening was concluded by Mr. G. Bevan proposing a vote of thanks to Mr. K. A. Green for his excellent address and the good photography and continuity of the films.

LATE REPORTS

Bognor Regis F.S.

Hon. Sec.: Miss L. Cornish, Southernhay, New Barn Lane, Felpham, Bognor Regis. Since the last published report of the B.R.F.S. *News From Hollywood* (comedy) has been edited and titled, and was shown to the Society on Jan. 5th (length 1050 ft.). Shooting on the drama *Death Let Loose* is progressing favourably and this month's 'News Reel'—a monthly publication of the society's activities and dates of shootings—gives the final shooting date as Jan. 30th.

The 'Regis Review,' a comprehensive survey of Local Events, is complete up to the present and the commentary is in course of preparation. Mr. Vinten, the Society's sound chief is rebuilding the amplifier—with the assistance of members.

The Prog. Sec., Mr. H. L. Guernonprez of Dalkeith, Bognor Regis, will be pleased to hear from other secretaries who have any films bookable for Feb., March and April.

Finchley A.C.S.

Hon. Sec.: Mrs. Gulzow, 29, Glenhill Close, N.3. New premises have not yet been found, so members are meeting at president's house. January and February meetings include: Jan. 17th—Lecture on Photomicrography by W. G. Barnard, Jan. 24th—Byron House School Film, 16mm., by J. Basil Hume. Jan. 31st—Members' Evening. Feb. 6th—9.5mm. Film Programme. Norwich Cine Club. Feb. 26th—ANNUAL DINNER AND DANCE. Brent Bridge Hotel.

All interested in joining this society or attending its meetings should write to the secretary at the address above.

London Amateur Film Club

Hon. Sec.: Miss M. Jasper, Elizabeth House, 99, Cambridge Street, London, S.W.1. Club projectionists have had a busy time lately, several shows of amateur films having been given to outside audiences in aid of various charities. Requests for future shows have been very numerous, and the club would like to hear from any other London society

whose members would be willing to assist in this direction.

North Middlesex Photographic Society (Cine Section)

Hon. Sec.: Miss M. E. Glake, A.R.P.S., 112, Crouch Hill, N.8. The cine section of the above society has had several interesting evenings lately. Mr. W. H. A. Fincham, A.R.P.S., gave a demonstration on processing 9.5mm. film, and members learned a great deal from his lecture. The annual film show has also been held with great success. A 16mm. colour film by Mr. Wallis, entitled *Autumn in Ken Wood*, was very much appreciated. On another evening Mr. Wallis described to members the chief points in the making of a film.

Sutton & District Movie Makers

Hon. Sec.: D. Boutle, 7, Lansdowne Court, Brighton Road, Purley. Last month contained some interesting dates in the calendar of the club. In the early part of the month members were fortunate in being afforded an opportunity of visiting Mr. Bontor's miniature theatre and seeing his colour film of a voyage to Buenos Ayres. On the 19th December a Children's Party was held and it is a debatable point whether the members of the Club or their little guests enjoyed themselves most. After a tea party and games the children had a cine show. *The Wager* has been titled and edited and members are very pleased with the result of their first 9.5mm. film. The story for the next film has been selected and the scenario is well on the way to completion.

A CATALOGUE OF AMATEUR FILMS

Sir,—My committee has considered the question of further publication of "A Catalogue of Amateur Films," and I should be grateful if I may be permitted to make their decision known through the medium of your columns.

The following is an item from the Society's Revenue Account at 31st March, 1937:—

To Catalogue. Expenses ..	£13 5 6½
Less Receipts ..	£ 7 10 8

£ 5 14 10½

From this it will be seen that the number of copies sold is not sufficient to cover expenses unless the price is considerably increased.

While it is felt that the catalogue was very welcome, and letters of appreciation have told of its usefulness, the committee does not feel justified in risking further loss, and therefore, unless some alternative suggestion regarding the financial position is forthcoming, this society cannot undertake further publication.

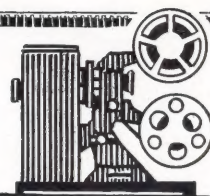
KENNETH W. KENYON,
Hon. Secretary, Salford C.S.

NATIONAL TRUST COMPETITION

The National Trust is organising a competition for 16 mm. films which it proposes to use for lecture purposes to further its work. Films should run for not less than 10 minutes and preference will be given to those dealing with several, rather than one, property. Prizes: £20, £15 and £5. Closing date: October 1st, 1938. Full details can be obtained from Miss E. Winkwold, Competition Secretary, The National Trust, 7, Buckingham Palace Gardens, London, S.W.1.



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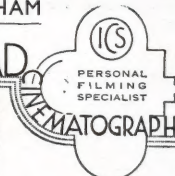
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Properties — relative distances for close, medium and long shots with lenses of various focal lengths—depth of focus, how to determine it and depth of focus charts.

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Properties—colour rendering on various types of emulsions — diaphragm adjustments required for factors — complete table of filters for the cine user, characteristics and factors.

● PROCESSING

Procedure for reversal processing — Pathe, Gevaert and Butement formulae—neg.-pos. processing, Kodak D.76, Ilford ID-11, Agfa Fine Grain, Gevaert Positive and Butement formulae—full instructions for home processing.

● PROJECTION

Full list of projectors, with voltage and wattage of lamp, maximum picture size and life of lamp, classification of sound projectors, giving undistorted power output, frequency response, etc., and other data as for silent machines—table of distances from projector to screen for various sizes of pictures with lenses of different focal lengths — electrical information—screens, white, silver, bead, size and position.

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Associative cutting — cross cutting — splicing — practical editing — transitions, cut, fade, dissolve, wipe and how to produce them.

● TITLING

Table of distances and sizes of title cards for various focal lengths of lenses — supplementary lenses — table of exposures — full data for making titles.

● TRICK EFFECTS

Cloud effects — night scenes — reverse and stop motion — double exposure — sudden appearances and changes, how to produce them.

● CUSTOMS

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